

1450

Public Works of Art given to the Nation or purchased by Parliamentary Grants.

ALLER

TOGETHER WITH THE

APPENDIX AND INDEX.



Henry Inglis be added to the
Order, That Mr. Tolchell be discharged from further attendance; and that Sir Robert

612.

Martis, 11^o die Junii, 1850.

Ordered, THAT a Select Committee be appointed to consider the present Accommodation afforded by the National Gallery; and the best mode of Preserving and Exhibiting to the Public, Works of Art given to the Nation, or Purchased by Parliamentary Grants.

A Committee was nominated of—

Lord John Russell.
Sir Robert Peel.
Mr. Hume.
Lord Seymour.
Mr. Goulburn.
Mr. Baring Wall.
Mr. Sidney Herbert.
Sir Benjamin Hall.

Marquis of Granby.
Mr. Tufnell.
Mr. Wakley.
Mr. Disraeli.
Mr. Vernon Smith.
Mr. Banks.
Colonel Rawdon.

Ordered, THAT the Committee have power to send for Persons, Papers and Records.

Ordered, THAT Five be the Quorum of the Committee.

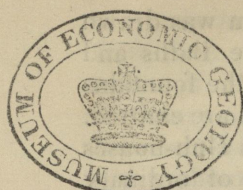
Veneris, 14^o die Junii, 1850.

Ordered, THAT Mr. Hume be discharged from further attendance, and that Mr. Henry Hope be added to the Committee.

Martis, 18^o die Junii, 1850.

Ordered, THAT Mr. Tufnell be discharged from further attendance, and that Sir Robert Harry Inglis be added to the Committee.

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R E P O R T.

THE SELECT COMMITTEE appointed to consider the present Accommodation afforded by the NATIONAL GALLERY, and the best mode of Preserving and Exhibiting to the Public, the WORKS of ART given to the Nation or Purchased by Parliamentary Grants, to whom were referred the Report of the Select Committee on Arts and Manufactures of 1836, the Minutes of Evidence taken before the Select Committee on Works of Art in 1847-8, together with the Report of the Commission appointed to inquire into the state of the Pictures in the National Gallery, and who were empowered to report their Opinion, together with the MINUTES OF EVIDENCE taken before them, to The House ;—HAVE considered the Matters to them referred, and have agreed to the following REPORT :

IN entering upon this Inquiry, Your Committee directed their attention to the Reports of former Committees, and to the information heretofore collected, in reference to the National Gallery.

A Committee, which was appointed to inquire into “the best means of extending a knowledge of the Arts and of the principles of Design,” and which sat during the Sessions 1835 and 1836, collected Evidence respecting the National Gallery, and the best mode of increasing its accommodation.

A Committee, which was appointed in 1841, to inquire into “the present state of the National Monuments and Works of Art, and to consider the best means for their protection, and for affording facilities for their inspection,” reported upon the National Gallery, and cited the great number of men, women and children who had visited that institution without injury to the Works of Art submitted to their view. Another Committee was appointed in 1847-48, to consider “the best mode of providing additional room for Works of Art given to the Public, or purchased by Parliamentary Grants.” That Committee observed that the present National Gallery was deficient in space for the accommodation of the pictures, and recommended that “an enlarged and improved National Gallery should be constructed on the site of the present Gallery.” They gave the following reasons in support of their recommendation :—The commanding position of the present site ; its accessibility and nearness to the chief thoroughfares and centres of business ; the uncovered ground in the rear of the building, which might be available for its enlargement ; and the economy of a structure, which, from its position, requires only one ornamental front. The evidence upon which this opinion was founded has not been reported to The House, but having been referred to Your Committee, they have annexed it to this Report.

In addition to these Reports, however, another important document was brought under the notice of Your Committee, namely, the Report of a Commission appointed during the present year, to “inquire into the State of the Pictures in the National Gallery.” This Report will be found at length in the Appendix ; but Your Committee are desirous of directing attention to some observations of the Commissioners, which cannot be neglected without risk to this valuable collection of pictures.

The Commissioners, in considering the site and construction of the present National Gallery, reported as follows :—

“It appears to us that the building itself contains no element of danger to the pictures ; the walls seem to be perfectly dry, and the boarding upon them is well calculated to prevent any transmission of damp to the pictures. Without pronouncing an opinion as to whether the system of warming is perfect or complete, we do not think that there is any such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures.

" In considering the position of the National Gallery, our attention was drawn to the vicinity of several large chimneys, particularly that of the Baths and Washhouses, and that connected with the steam-engine by which the fountains in Trafalgar-square are worked, from which great volumes of smoke are emitted. In the neighbourhood, also, the numerous chimneys of the various club-houses are constantly throwing out a greater body of smoke than those of ordinary private residences; the proximity likewise of Hungerford-stairs, and of that part of the Thames to which there is a constant resort of steam-boats, may tend to aggravate this evil; but, on the other hand, it is to be observed that the very large open space in front and at the back of the building must be likely to establish a greater purity of atmosphere than is often attainable in the centre of crowded cities; the gravelly nature of the soil, also, on which the building is placed is a further circumstance in favour of the locality."

The Commissioners then proceed to notice that which constitutes, in their opinion, the chief source of danger to the pictures, namely, the injury arising from the dust and impure atmosphere to which they are continually exposed.

Upon this subject they observe, that the central position of the Gallery is attended with some disadvantages unnoticed in all former inquiries. " It appears," they state, " that the Gallery is frequently crowded by large masses of people, consisting not merely of those who come for the purpose of seeing the pictures, but also of persons having obviously for their object the use of the rooms for wholly different purposes; either for shelter in case of bad weather, or as a place in which children of all ages may recreate and play, and not unfrequently as one where food and refreshments may conveniently be taken. The evils consequent on these circumstances can be moderated by the care of those who have charge of the Gallery in cases only of extreme abuse. On the days on which the guard, after being changed, returns to St. George's Barracks, the numerous crowds of persons, without apparent calling or occupation, who on such occasions follow the military band, are stated to come in large bodies immediately after it has ceased playing, and fill the rooms of the National Gallery."

78.
82.
Commissioners' Report, Appendix, 658.
682.

Your Committee examined Mr. Uwins and Lieutenant-colonel Thwaites, whose evidence confirms the Report of the Commissioners. Mr. Uwins said that many persons use the Gallery as a place for refreshment and for appointments, without any apparent reference to the pictures. The average of daily visitors is said to exceed 3,000. The dust and impure vapours occasioned by this number of persons tend not only to cover the pictures with a film of dirt, but to produce, according to the opinion of Mr. Faraday, further injury to the colour of the paintings, which will permanently diminish their value.

534.
555.
37.

Your Committee examined Dr. Gustave F. Waagen, the Director of the Royal Gallery at Berlin, who stated that he had visited the National Gallery in 1835, and he considers that the pictures are altering in consequence of the atmosphere to which they are exposed. The average daily number visiting the Gallery in Berlin is said by Dr. Waagen to be about 200; and the Gallery at Berlin affords more space for visitors than is given by our National Gallery.

Similar evidence, in regard to the state of the pictures in the National Gallery, was obtained from other witnesses, with the exception of Mr. Coningham, who seemed to regard the process of cleaning as the chief if not the only danger to which pictures are exposed.

With a view to the preservation of the pictures, the Commissioners suggested that the pictures of moderate size might be covered with glass; a mode of protecting them which has been found successful in some instances where it has been tried in Galleries in this country, and which it appears has also been occasionally adopted in foreign Galleries. The Commissioners further recommended that means should be taken to preserve the backs of the pictures from the dust and impurities continually deposited upon them, and which, in regard to paintings on canvass, are believed to constitute another source of injury.

Your Committee, having carefully considered the Report of the Commission, together with the further evidence here collected, feel it to be their duty to offer the following observations to The House.

The present National Gallery does not afford space for the accommodation and due exhibition of the pictures belonging to the nation; a considerable addition of

of space might however, be obtained by the removal of the Royal Academy from their portion of the building. In the Appendix to the Report of the Committee of 1836, above referred to, there will be found a statement signed by the Secretary of the Royal Academy; which statement asserts that apartments at Somerset-house were originally bestowed on the Royal Academy by King George 3rd, without any expressed conditions, and that when the present Gallery was built, apartments were allotted to the Academy, and the plans of the rooms were submitted to their approval, without any stipulations or definite agreement. On the other hand, the Report of the Committee of 1836 states, that the Academy may be compelled to quit the National Gallery whenever public convenience requires their removal. If the present site were in all respects suited for the accommodation of the national pictures, Your Committee would at once recommend that the portion of the building now occupied by the Royal Academy should be added to the National Gallery. It appears, however, that the present site, although well adapted for a public edifice, is considered by most of the witnesses whom your Committee have examined as unfavourable for the preservation of the pictures.

Many plans have been suggested by architects of eminence, with the view of building on the present site a National Gallery not unworthy of the nation. Upon reviewing the evidence here collected, Your Committee cannot, however, recommend that any expenditure should be at present incurred for the purpose of increasing the accommodation of a National Gallery upon the existing site.

Your Committee are not prepared to state that the preservation of the pictures and convenient access for the purpose of study and the improvement of taste would not be better secured in a Gallery further removed from the smoke and dust of London; but being in ignorance of the site that might be selected, the soil on which it might stand, and the expense which might be incurred, they cannot positively recommend its removal elsewhere.

As a means of temporary preservation, Your Committee approve of the suggestions of the Commission, namely, that the pictures of moderate size should be covered with glass, and that the backs of all the pictures should be carefully protected; provided always, that such measures of protection should be adopted with the utmost caution, and under the immediate direction and control of practical men.

Your Committee recommend that increased attention should be paid to the regulations, as well as to the ventilation of the Gallery; but while they feel that one of the great objects of all public Institutions is, if possible, to form the public taste, and gratify the public eye, they still think that the rule adopted in the British Museum, with regard to the exclusion of very young children, might with advantage be introduced among the regulations of the National Gallery. Your Committee cannot concur in the opinion that any evil results from the practice of copying pictures for sale; and with respect to the disputed questions of cleaning and varnishes, they forbear to express an opinion, and refer to the evidence printed with their Report.

With a view to the permanent preservation and exhibition of the National Pictures, Your Committee are of opinion, that a building, large enough for the present national collection, and constructed in a style admitting of successive additions in future years, would induce patriotic and generous men to follow the examples from which the country has already derived so much benefit. It is of great importance, independently of the preservation of the pictures which the National Gallery already contains, that there should be a well-founded confidence that pictures presented or bequeathed to the Nation will be preserved with every possible care; and it is obvious that if any general impression should prevail, that pictures deposited in the National Gallery are liable to more injury than those in other collections, such an impression would check the liberality which it is for the interest of the Nation to encourage.

25 July 1850.

470.

PROCEEDINGS OF THE COMMITTEE.

Jovis, 13^o die Junii, 1850.

MEMBERS PRESENT:

Lord Seymour.
Sir Robert Peel.
Mr. Disraeli.
Mr. Tufnell.

Mr. Vernon Smith.
Mr. Baring Wall.
Colonel Rawdon.

Lord SEYMOUR was called to the Chair.

The Order of reference was read.

The Committee deliberated on their course of proceeding.

Mr. *Pennethorne* was called in, and examined.

[Adjourned to Monday, 17th instant, at One o'Clock.]

Lunæ, 17^o die Junii, 1850.

PRESENT:

Lord SEYMOUR in the Chair.

Mr. Disraeli.
Mr. Baring Wall.
Mr. Henry Hope.
Colonel Rawdon.
Sir Benjamin Hall.
Mr. Goulburn.

Mr. Banks.
Mr. Wakley.
Mr. Sidney Herbert.
Mr. Vernon Smith.
Mr. Tufnell.
Sir Robert Peel.

The Committee examined Mr. *Uwins* and Colonel *Thwaites*.

[Adjourned to Monday, 24th instant, at One o'Clock.]

Lunæ, 24^o die Junii, 1850.

PRESENT:

Lord SEYMOUR in the Chair.

Sir Robert Harry Inglis.
Colonel Rawdon.
Mr. Banks.
Sir Robert Peel.
Mr. Vernon Smith.

Mr. Baring Wall.
Mr. Henry Hope.
Lord John Russell.
Mr. Wakley.
Mr. Goulburn.

The Committee examined Mr. *Eastlake*, Dr. *Waagen*, and Mr. *Sequier*.

[Adjourned to Thursday, 4th July, at One o'Clock.]

Jovis,

Jovis, 4^o die Julii, 1850.

PRESENT :

Lord SEYMOUR in the Chair.

Colonel Rawdon.
Mr. Henry Hope.
Mr. Bankes.
Mr. Disraeli.

Sir Robert Harry Inglis.
Mr. Baring Wall.
Mr. Vernon Smith.

The Committee examined Mr. *Faraday*, Mr. *Coningham*, Mr. *Farrer*, and Mr. *Mulready*.
[Adjourned to Thursday next, at One o'Clock.]

Jovis, 11^o die Julii, 1850.

PRESENT :

Lord SEYMOUR in the Chair.

Mr. Disraeli.
Colonel Rawdon.
Sir Robert Harry Inglis.
Marquis of Granby.

Mr. Vernon Smith.
Mr. Henry Hope.
Mr. Baring Wall.
Mr. Sidney Herbert.

The Chairman submitted a Draft Report for the consideration of the Committee.

The Report was read and considered, paragraph by paragraph.

Paragraph 8.

Motion made (Mr. *Baring Wall*) "That all the words, from the word 'Commissioners' to the end of the paragraph, be struck out."

Question, "That the words proposed to be left out stand part of the question," put, and agreed to.

Report further proceeded with.

Paragraph 15.

An Amendment was proposed (Mr. *Baring Wall*) to leave out all the words after the word "building," in order to insert these words :

"But Your Committee forbear upon this subject to offer any opinion, as they do not apprehend that the questions relating to the Royal Academy (which yield to none in importance, and are closely connected with the expediency or non-expediency of the removal of the National Gallery) come within the terms of reference proposed for their consideration.

"Your Committee are not prepared to state that the preservation of the pictures and convenient access for the purpose of study and the improvement of taste would not be better secured in a Gallery further removed from the smoke and dust of London; but being in entire ignorance of the site that would be selected, the soil on which it would stand, and the expense which would be incurred, they cannot positively recommend its removal elsewhere.

"Looking to the annual increase of the limits of the Metropolis, and to the smoke engendered by the various Termini of Railroads in its immediate suburbs, they much doubt whether the removal of the Gallery would materially lessen the evils complained of, unless it could be placed with a garden or park surrounding it of larger acreage than the immediate vicinity of London would probably admit of. Your Committee, moreover, recognize the force of the opinions stated by the Committee of 1847-48, and already quoted in this Report: 'That the commanding position of the present site; its accessibility and nearness to the chief thoroughfares and centres of business; the uncovered ground in the rear of the building, which might be available for its enlargement; and the economy of a structure which from its position requires only one ornamental front,' are strong reasons against any hurried or rash decision.

"The chief ground on which a contrary opinion has been pressed upon the attention of Your Committee, is the effect produced upon the pictures by the dirt and dust, partly arising from the number of visitors and partly from the state of the atmosphere, and producing, according to the concurrent testimony of almost all the witnesses, some deterioration of the valuable objects of art contained in the Gallery. The Report referred to Your Committee of the Commissioners appointed by the Government, speaks of some parts of their inquiry as being incomplete. Your Committee would express a hope, that the valuable experiments which are now in progress by Mr. *Faraday*, may hereafter be made known to the public; and in the meantime, Your Committee entirely assent to the suggestions of the Commissioners, that the pictures of moderate size should be covered with glass, and the backs of all the pictures should be carefully protected, provided always that such experiments should be made with the utmost caution, in a few instances at first, and under the immediate direction and control of practical men.

"Your Committee recommend that increased attention should be paid to the police regulations, as well as to the ventilation of the Gallery; but feeling that one of the great

objects of all public Institutions is, if possible, to form the public taste, and gratify the public eye, and sensible of the extreme difficulty of distinguishing the motives by which visitors are attracted to public exhibitions, they are not prepared to undertake so difficult an analysis, or to recommend that any restrictions should be resorted to with regard to the admission of visitors, except in the case of very young children. Your Committee cannot concur in the opinion that any evil results from the practice of copying pictures for sale: and with respect to the disputed questions of cleaning and varnishes, on which they have taken some Evidence, they forbear to express an opinion, and refer The House to the opinions of the witnesses printed with their Report."

[Adjourned to Monday next, at One o'clock.]

Lunæ, 15^o die Julii, 1850.

PRESENT :

Lord SEYMOUR in the Chair.

Mr. Vernon Smith.
Mr. Baring Wall.
Mr. Wakley.

Mr. Disraeli.
Mr. Henry Hope.
Marquis of Granby.

The Committee resumed the consideration of Mr. *Baring Wall's* proposed Amendment.

Question, "That the words proposed to be left out stand part of the question," put.

The Committee divided.

Ayes - - - 4.

Noes - - - 2.

Mr. Vernon Smith.
Mr. Wakley.
Marquis of Granby.
Mr. Disraeli.

Mr. Baring Wall.
Mr. Henry Hope.

Question, "That paragraph 15 stand part of the Report," put, and agreed to.

The Draft Report was further proceeded with, and several Amendments made.

The Draft Report, as amended, was read 2^o.

Question put, and agreed to, "That the Draft Report, as amended, be the Report to The House."

To Report.

LIST OF WITNESSES.

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MINUTES OF EVIDENCE.

Jovis, 13^o die Junii, 1850.

LORD SEYMOUR in the CHAIR.

James Pennethorne, Esq.; Examined.

1. *Chairman.*] WERE you requested by Lord Carlisle a few months ago to look at the National Gallery, with a view to ascertain the amount of accommodation afforded for the pictures there?—I was.

*J. Pennethorne,
Esq.*

2. Did you measure the different rooms so as to ascertain the amount of accommodation?—I did.

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3. Will you state what is the present amount of accommodation in the National Gallery for pictures?—These are two sketches of plans, showing the two floors, the gallery floor and the ground floor; according to that plan the west room, which is the largest, is 55 feet long, 43 feet wide, and contains 170 feet lineal of wall for pictures; the middle room is 35 feet by 50 feet, and contains 150 feet lineal of wall; the east room is 30 feet by 50 feet, and contains 150 feet lineal of wall; and the two smaller rooms would each of them contain about 100 feet lineal of wall, that makes a total of 670 feet lineal of wall upon the gallery floor. There is the Vernon Collection, on the ground floor; the exact space occupied by that collection I have not here, but remember that on a former occasion it was calculated to require a room equal to the size of the largest room; therefore, if for this collection there be added another 170 feet, the total feet lineal of wall applicable for pictures is 840.

4. Are not the rooms down-stairs ill-lighted for the purpose of showing the pictures?—The artists could give a better opinion upon that point than I could; it is a side light, and I believe some artists consider side lights better than top lights.

5. Admitting that side lights are as good as top lights, are the side lights in the lower rooms good side lights?—Yes, they are.

6. Do I understand you to mean, that with the present amount of accommodation afforded by the rooms you have mentioned on the gallery floor, and 170 feet lineal of wall more, the whole of the pictures now in the possession of the Trustees would be well exhibited?—I should say they would; there may be a few more pictures of which I am not aware; I rather think that in one or two of the smaller rooms there are pictures not exhibited; but the galleries where the pictures are exhibited, and which are supposed to be full, contain the number of lineal feet of wall I have specified.

7. *Mr. Vernon Smith.*] Do you include the pictures of the Royal Academy?—No, this is merely the space occupied by the National Gallery.

8. *Colonel Rawdon.*] What is the height of the rooms?—The height of these rooms is 22 feet to the flat ceiling, and 32 feet to the ceiling in the centre above the light.

9. *Mr. Baring Wall.*] Have you measured the rooms occupied by the Royal Academy?—The space occupied by them is the same as the space occupied by the rooms, the dimensions of which I have given; doubling those dimensions would give the space of the National Gallery and the Royal Academy.

10. *Chairman.*] You mean if the rooms of the Royal Academy were taken for the purposes of the National Gallery, it would double the amount of accommodation now afforded?—Yes.

J. Pennethorne,
Esq.

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11. Mr. *Tufnell*.] Is all the 670 feet fully occupied?—I understand it is considered quite full. In reference to the last question, if the Royal Academy were added, which would give 670 feet more, there would be a total of 1,340 feet; and supposing the two were thrown together, and that the central hall were floored over, there would be 280 feet more, so that the present building would afford a total of 1,620 feet lineal of wall on the gallery floor.

12. Colonel *Rawdon*.] The height remaining the same?—Yes.

13. Sir *Robert Peel*.] Do not you consider that there is a good deal of space lost between the National Gallery and the Royal Academy?—I have always thought that there was space lost.

14. I mean in the part where the large vase is?—Exactly.

15. If the whole building were applied as a National Gallery, do you think that it would be the means of saving a good deal of space in the construction of one staircase, instead of two staircases?—Certainly; I think that without any very expensive alteration for new staircases, and without touching the exterior of the building, you might unite the two divisions of the building.

16. Do not you think that that would be an improvement to the interior of the edifice?—I think it would; it would form a very long suite of galleries.

17. The intermediate space at present serves no purpose?—It is only for effect, although the lower part affords space for the public.

18. Is not the centre apartment in which the vase is, very dark?—It is not available for showing either pictures or sculpture.

19. Do you consider that it would be possible to make any arrangement, by which greater facilities should be given for showing sculpture there?—I am afraid not, if the centre hall were floored over.

20. Mr. *Baring Wall*.] You could remove that partition without any difficulty?—There would be no difficulty whatever in removing the partition and occupying the centre space.

21. What would be the difficulty of exhibiting sculpture there?—If the centre hall were floored over on a level with the present galleries, the space below would, in great part, be dark, and in no part applicable to the public exhibition of sculpture, because of the want of light and of the difficulty of obtaining good access to it for the public. The centre gallery, on the gallery floor, would be applicable for pictures or sculpture, according to the mode of treating it; but I have supposed it would be used for pictures, and have in the calculations just stated added for it 280 feet lineal of wall.

22. Sir *Robert Peel*.] Would you recommend the two staircases to be preserved?—They could not be preserved if the centre gallery should be used for pictures; in that case it would be necessary to alter the staircases; and in any case, I think, the want of headway would render such alteration very desirable, if not absolutely necessary.

23. Supposing the whole space were appropriated to the National Gallery, and that one access would be sufficient, there being at present two accesses, where would you put the staircase in that case?—Having made a sketch, I can state there would be quite sufficient room to make a handsome staircase, branching right and left from the present centre door.

24. Could you give the Committee the advantage of inspecting any plan that you have made for occupying the intermediate space, and altering the position of the staircase?—I have not the plan with me, but I could lay it before the Committee on a subsequent day.

25. Mr. *Baring Wall*.] Do you mean that there would be a necessity for removing one staircase or the other?—It would be impossible, in a handsome or proper manner, to make one complete suite of galleries from end to end without removing the staircases.

26. Sir *Robert Peel*.] You would have one staircase instead of two?—Yes; I think it would be practicable to form a staircase from the central door, branching right and left.

27. *Chairman*.] Do you consider the present ventilation of the National Gallery sufficient; is the building well ventilated?—I cannot say that I have ever paid much attention to that point.

28. In making a plan with a view to adapt the whole of it to the National Gallery, have you considered whether or not any alteration must be made in the ventilation of the building?—I think, if the whole of the building were to be appropriated to the National Gallery, and the galleries thrown together in the way suggested, it would be very desirable to improve them; they ought, I think,

think, to be made handsomer; they should be loftier and better lighted. My idea of a good National Gallery is, such a gallery as they have at Munich; I have not seen it myself, but I have seen the drawings of it; it is 420 feet long, 50 feet high and 40 feet wide; or the Louvre, or the Gallery of Battles at Versailles, which are both lofty, and lighted from above.

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29. *Mr. Baring Wall.*] Are you aware that at Munich several pictures are placed so high that they are almost inaccessible?—That may be the case: as regards height and mode of lighting, I ought not to give an opinion, because they are questions upon which artists can form a much better opinion than I can; but I have a strong conviction that the galleries should be high, that the light should be admitted through very thick glass, free of colour, so as to be as much diffused as possible; that the gallery should be a mass of light, and not lighted by only rays of light. The Pantheon at Rome, which is 140 feet diameter and 140 feet high, lighted only by the aperture in the crown of the dome, I have been told by artists is a most excellent place for exhibiting pictures.

30. *Colonel Rawdon.*] I understood you to say, that unless you went above the light, the height of the wall, for the pictures in the National Gallery was 22 feet?—Yes.

31. Do you happen to recollect the height of the “Sebastiano del Piombo,” the large picture at the end of the room?—I do not think it is above 17 or 18 feet to the top of the picture, I should say that the height of any picture there is not above 18 feet.

32. That is not from the line of sight but from the floor?—Yes, from the floor.

33. *Mr. Vernon Smith.*] What is the number of lineal feet in the Munich Gallery?—It is, I believe, about 1,600 feet.

34. *Sir Robert Peel.*] Are you taking each side of the wall?—Yes, now; but before I stated the length of the building in giving 420 feet.

35. The gallery of the Louvre is above 1,300 feet, is it not?—I have not the dimensions of the Louvre; I could not get them exactly, but I have no doubt it is as long as that.

36. In giving the length of lineal wall, I presume you deduct the doors and every aperture of that kind?—Yes; in the dimensions I have given of the lineal length of wall, I give the length available for the hanging of pictures, after making every deduction.

37. *Chairman.*] Do you know what the space of the New Museum at Berlin is?—Yes; the New Museum at Berlin is formed on three sides of a central vestibule; it was built about 20 years since, and contains one gallery, 206 feet long by 30 feet wide and 25 feet high, with a flat ceiling, and the light admitted by windows on the side; then there are two other galleries, each 122 feet long, the same width and height; and then there are two smaller rooms or galleries, each of them 54 feet, by the same width and height, which makes the total length of gallery 558 feet.

38. Comparing it with the lineal wall that would be adapted to the hanging of pictures in the National Gallery, what would be the total length of lineal wall in the New Museum at Berlin adapted to the hanging of pictures?—The comparison of the National Gallery with the Museum at Berlin would not hold good, because there the pictures are all hung upon screens which project from the walls across the room; the screens are 17 feet high. By that arrangement, although you do not so fully obtain the same general effect from the size of the room, you get a great deal more space for hanging pictures.

39. *Mr. Baring Wall.*] Is it a side light?—Yes.

40. *Colonel Rawdon.*] Are not the pictures that are put upon those screens generally small pictures?—I have never seen the building itself, and therefore I cannot say; but according to the plans I have of the building, it is entirely occupied by screens.

41. *Mr. Tufnell.*] Do you happen to know the space that those screens afford?—There are 50 screens, if both sides be counted, and on the gallery floor there are, altogether, full 1,000 feet lineal. In that building the ground-floor is upon a precisely similar plan, and is devoted to sculpture.

42. *Chairman.*] When you considered the possibility of adopting the whole of the Royal Academy galleries and the National Gallery to the purpose of national pictures, did you consider whether the present means of warming the building was the best that could be adopted, or did you propose to alter the means of warming the building?—The question that I was directed to consider was, not how

J. Pennethorne,
Esq.

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far the Royal Academy would be available as a National Gallery, but how far it was possible to extend the present gallery in the barrack-yard.

43. Did you consider whether the present means which are adopted for warming the National Gallery were sufficient?—I have not considered that; I have always supposed that if they were not sufficient, there would be no difficulty in increasing the power.

44. Are you aware whether in the galleries you have mentioned abroad there are means for warming?—I do not know.

45. *Sir Robert Peel.*] Have you the dimensions of the Dresden Gallery?—No.

46. *Chairman.*] Is there any other foreign gallery of which you have the dimensions?—I have the dimensions of the Sculpture Gallery at Munich; but I have only the dimensions of those two picture galleries which I have mentioned.

47. *Colonel Rawdon.*] Are you aware whether there is any model existing in London of the gallery of pictures at Munich?—I am not aware of any.

48. *Sir Robert Peel.*] Have they not recently erected at the back of the National Gallery some buildings in connexion with the Baths and Washhouses?—Yes, there have been two buildings erected there, the Waterworks and the building for the Baths and Washhouses.

49. Are there not steam-engines connected with both those buildings?—Yes.

50. Is there any provision made for consuming their own smoke?—I rather think not, for I have observed the smoke coming out of those chimnies, which at times appeared very objectionable.

51. It was very opaque?—Yes.

52. What is the distance of the mouths of those chimnies from the wall of the National Gallery?—I should think full 300 feet.

53. Do those steam-engines supply the fountains?—One is for the fountains, and the other is for the use of the baths; they are separate establishments.

54. And they are almost constantly at work?—Yes, they are always in use.

55. Would it not be difficult to have an effectual ventilation of the rooms of the National Gallery, and at the same time to exclude the smoke from the steam engines in certain directions of the wind?—Yes; I should always be afraid of the admission of blacks from the smoke.

56. Within what period have those steam-engines been erected?—To the best of my recollection, it is between three and five years since they were erected.

57. I suppose there is no great quantity of smoke from the barracks behind the National Gallery?—No, I do not think there is; it is not brought together there in that same way.

58. *Colonel Rawdon.*] Is there any precaution taken when the windows are open of the National Gallery by using gauze to prevent the blacks coming in?—Not that I recollect; the white holland or muslin used is entirely inside the building, and partial, according to the sun; I do not think there is any outside protection.

59. *Sir Robert Peel.*] Is the National Gallery in a good state as to the foundations, and is it free from settlements of every kind?—It is in a very substantial state.

60. Are the ground apartments dry?—Yes, perfectly dry.

61. The foundation is gravel?—Yes, I think it is a fine bed of gravel.

62. Is the building of Bath-stone or of Portland-stone?—Portland-stone.

63. Have you ever had occasion to consider the alteration of the façade of the National Gallery?—I cannot say that I have not considered it.

64. Have you been directed to consider it by the Department of Woods and Forests?—No, I have never in any official way considered the improvement of the façade of the National Gallery.

65. You are the architect of the Geological Museum?—Yes.

66. Of what stone is that built?—Of Anston stone; the same stone that the Houses of Parliament are built of.

67. *Mr. Vernon Smith.*] In your examination in 1848, were not some questions asked you about the workhouse of St. Martin's?—Yes; I was asked a question about the workhouse at that time, and I remember that I replied that the expense of buying up the workhouse as well as the barracks would be so great, that it would be useless to think of building on the ground. I stated that I could not give an opinion of what would be the expense.

68. Has

68. Has anything been done with regard to the workhouse since?—No.

69. It stands as it did?—Yes, precisely the same.

70. The Woods and Forests have not had any communication respecting the sale of it?—No, I have not heard of it, and I should have heard of it if they had had any communication upon the subject.

J. Pennethorne,
Esq.

13 June 1850.

Lunæ, 17^o die Junii, 1850.

LORD SEYMOUR IN THE CHAIR.

Thomas Uwins, Esq. R. A., Keeper of the National Gallery; and Colonel George Saunders Thwaites; Examined.

71. *Chairman.*] (To Mr. *Uwins.*) YOU are Keeper of the National Gallery?—*T. Uwins, Esq. R. A.*
I am. *and*
Col. G. S. Thwaites.

72. Since what time have you held that appointment?—Since November 1847.

73. Previously to your having that appointment, the pictures were under the charge of Mr. Eastlake?—Yes, they were.

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74. (To Colonel *Thwaites.*) You are Assistant Keeper of the National Gallery?—Yes, I am Assistant Keeper and Secretary to the Trustees.

75. Since what time have you held that appointment?—Since 1824; from the original formation of the Gallery.

76. Mr. *Disraeli.*] (To Mr. *Uwins.*) Did you give evidence before the Committee in 1848?—Not before the Committee; I gave evidence before another Committee connected with the Fine Arts.

77. *Chairman.*] Have you read the Report of the Commission appointed to inquire into the state of the pictures in the National Gallery?—I have read it this morning.

78. Do you concur in the statements made in that Report as to the injury done to the pictures by the atmosphere of the rooms in which they are kept?—Yes, my experience compels me to concur in it; I have observed it so attentively and so accurately, that I cannot doubt the fact.

79. Are you a member of the Royal Academy?—Yes.

80. In the Exhibition of the Royal Academy, have there been equal complaints respecting the state of the pictures from the effect of the atmosphere?—I apprehend, from the short time that the pictures are there, only a few weeks comparatively, the same results would not be observable.

81. But, practically, you have not heard the complaint?—No, I have not.

82. The evils arising to the pictures from the atmosphere, appear to arise from the crowds who go there in cases of bad weather, and who go there without any regard for the pictures; have you observed that many persons, out of the 3,000 a day that are said to go into the Gallery, do go there without reference to seeing pictures of high art?—I must imagine that to be the case, from many things that I have myself observed take place in the Gallery. I have seen that many persons use it as a place to eat luncheons in, and for refreshment, and for appointments. There are room-keepers, who are very vigilant and attentive to everything that goes forward, and who check any improprieties. Scarcely a day passes that I do not visit the Gallery myself, and I have observed a great many things which show that many persons who come, do not come really to see the pictures. On one occasion, I saw a school of boys, imagine 20, taking their satchels from their backs with their bread and cheese, sitting down and making themselves very comfortable, and eating their luncheon. I saw the impropriety of the thing, and the room-keeper would have observed it, if I had not. I asked whether they had any superintendent or master; they pointed out a person to me, to whom

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I addressed myself; and I must say that, with great civility and great attention, he immediately ordered the ceremony to be put an end to, and it was stopped accordingly; but it required that interference on my part to stop it; it was supposed to be a place where such a thing could, without impropriety, be done. On another occasion, I saw some people, who seemed to be country people, who had a basket of provisions, and who drew their chairs round and sat down, and seemed to make themselves very comfortable; they had meat and drink; and when I suggested to them the impropriety of such a proceeding in such a place, they were very good-humoured, and a lady offered me a glass of gin, and wished me to partake of what they had provided; I represented to them that those things could not be tolerated. And on frequent occasions, I have perceived a quantity of orange-peel in different corners of the place, which proved that oranges, among other things, are eaten; and eating, no doubt, goes forward sometimes. On another occasion, I witnessed what appeared to me to evidence anything but a desire to see the pictures: a man and woman had got their child, teaching it its first steps; they were making it run from one place to another, backwards and forwards; on receiving it on one side, they made it run to the other side; it seemed to be just the place that was sought for for such an amusement.

83. Since you have been acquainted with the Gallery, have you observed any improvement in the character of the visitors, with regard to their looking at the pictures, or seeming to come more for study than they did at first?—I have not observed any difference in that respect; but there is a difference in the visitors on different days. Mondays, for instance, are days when a large number of the lower class of people assemble there, and men and women bring their families of children, children in arms, and a train of children around them and following them, and they are subject to all the little accidents that happen with children, and which are constantly visible upon the floors of the place; and on the days especially that the regiment which is quartered behind the National Gallery is mounting guard at Saint James's; the music attracts the multitude; an immense crowd follows the soldiers, and then they come into the National Gallery; as soon as the procession is over, the multitude come in, who certainly do not seem to be interested at all about the pictures.

84. Have you complaints, from the artists and others who come to study the pictures, of the inconvenience and annoyance that attend this crowding of people into the National Gallery?—There are two days in the week appropriated to the artists to study in the National Gallery; and they only come on those days when they can see the pictures without the disturbance of a multitude of people.

85. Then, in fact, upon four days of the week the artists are excluded by the multitudes that come to the National Gallery?—They are excluded, necessarily; they could not in the midst of crowds of visitors pursue their studies in the regular way, and therefore two days in the week, Fridays and Saturdays, are set apart for that purpose.

86. Mr. *Disraeli*.] Have not the Trustees power to make regulations to prevent persons taking refreshment in the National Gallery?—They have the power to make such regulations; I am not sure whether there are such regulations put up in the hall.

87. Have not they the power to make regulations to prevent the introduction of children under a certain age?—They have that power, but it has never been exercised; on the contrary, it was the wish especially of Lord Liverpool that children of all ages should be admitted.

88. That children in arms should be admitted?—Yes; Lord Liverpool's reason was, that by admitting children, the parents had the power of coming; and if the children did not come, the parents could not; but if my opinion were asked, I should say, it is very injudicious, because it must be a dangerous thing to admit children; they do mischief in various ways.

89. Do you know whether children are admitted into the different Galleries on the continent?—I think they are not, under a certain age; I have visited most of the continental Galleries, and I do not recollect in any instance seeing young children in those galleries.

90. You have been in the Louvre?—Frequently.

91. Did you ever see children in arms in the Louvre?—I never did.

92. Did you ever see people taking refreshment in the Louvre?—No.

93. *Chairman*.] In the British Museum children under 12 are not admitted?—

Such

Such a regulation might, with very great propriety, be made in the case of the National Gallery; but such has not been the case, and I have no power to act, except as the Trustees dictate.

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94. *Mr. H. Hope.*] Are you aware that the public are not admitted to the Louvre on any day but on Sundays?—I am quite aware that there is no gallery in Europe where the admission is so general as it is in this country; in every other country it is only on Sundays and feast-days that the public are admitted.

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95. *Mr. Baring Wall.*] That is to say, the French public; foreigners are admitted on all days by passports?—Yes, and that is the case here; I have never refused foreigners that came on private days, but to the Louvre the mass of the public are never admitted except on Sundays or feast-days.

96. Do not you imagine that the staff of the Louvre Gallery is much more numerous than the staff of our National Gallery in London?—I am not aware how that is.

97. Can you state how many we have in attendance at the National Gallery?—There is one for every room in the National Gallery, except for the two smaller rooms, there is one person in attendance; but the three large rooms have each one person in attendance; so that I think there are as many attendants in the National Gallery in proportion as in the Louvre, according to my observation.

98. *Colonel Rawdon.*] Do they attend all day, or are they relieved?—They attend all day; they are relieved when they take their dinners, but it is merely by exchanging with each other, so that for a short time there is a comparatively smaller attendance, but it is supplied as far as possible; every arrangement is made to secure the attendance of the men.

99. You have one man to each of the large rooms, and one man for the two smaller rooms?—Yes.

100. When one man goes away to dinner, one of the large rooms must be neglected?—In general a man is brought from the hall on that occasion to attend; there is a porter in the hall, and there are men who attend to take umbrellas, so that by means of their giving assistance the place is tolerably well supplied; it is for only a short time, and I am not aware of much evil arising from that cause.

101. Do the attendants who remain during the whole day complain of the atmosphere of the rooms being prejudicial to their health?—I have heard frequent complaints of the state of the atmosphere when the rooms are crowded, but I never heard from any of the attendants that their health was affected by it.

102. Have you had any instances of ill health among the attendants?—We have one very sickly man, but I do not think his health is affected by the attendance there; I think he was an invalid when he was put on the list.

103. Who placed that sickly man in office?—Colonel Thwaites will best answer that question; it was before my time.—(*Colonel Thwaites.*) He was recommended to the Treasury by the Trustees; when he joined us he did not appear to be sickly.

104. Has he been able to attend to his duties?—With short intervals he has; but he is now, I should say, almost unequal to them.

105. During those short intervals that he is away, have you any person to supply his place?—No regular person appointed to take his place; but his place has been supplied, as well as we could supply it, by the attendants in the hall.—(*Mr. Uwins.*) He is in that state of health now that I have thought of reporting it to the next meeting of the Trustees.

106. *Chairman.*] In consequence of the dirt which collects upon the pictures, are they subjected to the process of cleaning much oftener than would otherwise be the case?—They have not lately been subjected to much cleaning; at every vacation I take care that a portion of the dirt is removed, and that the pictures are generally put into a tolerable state. But there is, on some of the pictures, an accumulation of a good deal of dirt and filth; especially I should refer to the large *Paulo Veronese*, which is a very fine picture indeed; I remember its being first brought to this country by *De la Hante*. It is one of the most splendid works of art; but it is not at all available for study, nor useful to the public in the state in which it is now, because they can form no opinion of the high qualities of the picture, owing to the accumulated dirt and filth there is upon it. I have repeatedly asked permission of the Trustees, since I have been in office,

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to have that picture cleaned; I have represented the state which it is in, but they have in general said, it is better for the present not to do anything which will produce much effect upon the pictures, and excite public attention; and the instruction I have received has been to keep them in such a state, that they will not attract the particular notice of the public; if they were seen in all their beauty, it would perhaps call down a good deal of abuse.

107. Mr. *Baring Wall.*] In what year was that Paulo Veronese acquired by the National Gallery?—It was purchased by the British Institution from De la Hante, and it was presented by the British Institution to the National Gallery; but I do not quite recollect the date.

108. Was it about 30 years ago?—More than 30 years ago.

109. Have you observed, for many years, the progress of deterioration with reference to that picture?—I observed that the picture was originally in a very dirty state, evidently filthy matter has been deposited upon it; and dirt accumulates upon that; and I expect that from year to year it gets worse and worse; and it is a source of very great mortification to myself, because I know the excellence of the picture, and I am desirous that the world should see it; but now it is quite lost.

110. *Chairman.*] I understand you to say, that the pictures are subjected to some process of cleaning every vacation; will you state what that process is?—It is by the application of a sponge to the surface of the picture, with water, to remove most of the dirt that has accumulated during the season; and after that, on some occasions, a little rubbing with a silk handkerchief, if there be varnish enough on the picture, that will polish and preserve it in a tolerable state. But, in the case to which I alluded, the varnish must be removed from the picture to obtain the purity and beauty of the picture.

111. Mr. *Baring Wall.*] Is it your opinion that the Paulo Veronese would require to be cleaned?—Decidedly.

112. It was very dirty when it came to the National Gallery?—Yes, it was. I recollect De la Hante perfectly well; I was very much with him when he came to this country, and he brought with him a great many very fine pictures, and among the rest was that one picture; but at the time that De la Hante was in this country, there was a notion entertained of the necessity of pictures being got to a certain brown colour. I believe it originated with Sir George Beaumont; he used to say that every picture ought to have the hue of a Cremona fiddle to be at all in a proper condition for admiration. I apprehend that this picture of Paulo Veronese was not at all like a Cremona fiddle, because it had a most delicate and delicious glow; grey tints were mingled with the golden hues of the figures, so as to make it the most splendid display of colour that can be imagined. De la Hante (and I speak from what I have seen when he was here) had his pictures in a room in Pall Mall, and when certain persons, who he knew were tainted with this Cremona fiddle mania, were coming to see his pictures, he used to take a quantity of ox-gall in a cup, and mix it with Spanish liquorice, which he passed all over the surface of his pictures, to present them in a proper state to the amateurs of that particular tone of colour; and I must say, to the credit of De la Hante, the moment those persons were gone, he washed it off again, with as much earnestness as he had employed in putting it on; to him it was the greatest horror, but he did it from the necessity of selling his pictures. I did not see this picture of Paulo Veronese, which is now in the Gallery, ever subjected to that operation, but I have seen some of the pictures which he had subjected to the operation. I have seen him put this mixture on, and take it off again. I cannot say it was the case, of my own knowledge, with the Paulo Veronese, but I have heard other persons say it is the case with that picture, and I think it very probable that there may be a mass of that matter still upon the surface of the picture.

113. In the case of that picture, can you form an opinion as to whether the state in which it is, is to be attributed to any injury it has received in the National Gallery, or to any accidental circumstances which have occurred during the last 10 years?—I think those circumstances have increased the mass of impurity that is now upon the surface of the picture; I think they may have had a tendency to increase the deposit of matter, dust and human effluvia, upon the surface of the picture.

114. Colonel *Rawdon.*] After pictures have been lately cleaned in the National Gallery, of which there are several instances, have you observed that a change is more

more rapidly effected upon the pictures than in other places?—I have not observed so particularly.

115. You mean, the pictures when newly cleaned in the National Gallery, remain as clean as they do in other houses?—I cannot say they do; I think there is no picture when it is cleaned remains so long in the National Gallery as it does in other houses, free from injury; I feel convinced of this by comparing the pictures in the National Gallery with the pictures in other houses; the Marquess of Westminster's and Sir Robert Peel's, and other pictures, are not exposed to the multitude of visitors that are constantly pouring into the National Gallery; I attribute the difference to that, and to the deficiency in the means of preservation.

116. Is there any daily inspection of the pictures, either before the public are admitted, or after the public have been admitted?—There is no daily inspection of the pictures; scarcely a day passes that I do not go round the gallery; and Colonel Thwaites, who is very much acquainted with pictures, is constantly on the spot, and constantly inspecting the surface of the pictures.

117. The other day in the National Gallery I discovered a piece of dirt on one of the pictures, nearly as large as my nail; I sent for one of the keepers who happened to be present, and he wiped it off; whose duty was it to observe that?—It was my duty to observe that, and it certainly escaped me.

118. *Chairman.*] Since the erection of those tall chimnies at the back of the building, connected with the Baths and Washhouses, and with the Water-works, have you observed that more soot is brought into the Gallery?—I have not been aware of the cause; but I think lately there has been a much greater accumulation of such matter than there was formerly.

119. You are not aware whether or not it has arisen from that cause?—No; I have not ascertained what the cause is; but lately the atmosphere of the Gallery has been worse than it was formerly.

120. On the two days in the week that the artists have the Gallery to themselves, do many artists visit it?—A great many.

121. Have the number of artists increased since you knew the Gallery first, comparing the former with the latter period?—I think they go on constantly increasing; but there can only be a certain number admitted at a time, on account of the size of the rooms, and the inconvenience that there would be, with the space that the easels and other apparatus occupy, if there were a great number; so that there is always a quarterly list, and the students who are admitted must be confined to that list.

122. Is that list submitted to the trustees?—No, it is not submitted to them; it is my list entirely; it is kept by Colonel Thwaites, and it is for him to put down the names according to their priority of application.

123. Are they put down strictly according to priority of application?—They are.

124. Without reference to their knowledge of drawing, or any other circumstance, if they apply for admission as artists, they are admitted to copy?—If, from the examples they show me of their talents (for that is one necessary part of the system), I see that they can get no good from copying there, I recommend the applicants, as gently as I can, to study in some fitting school before they come there; because I tell them it is not a place to which they should come in perfect ignorance, and that they can get no good from coming in that state.

125. In applying to you, do they bring with them a specimen of their talents?—Always.

126. If you consider that specimen to show very great insufficiency of practice, you recommend them to study elsewhere; is that so?—I recommend them to study at schools suitable to their capability, if their studies show a great deficiency in drawing, or a great deficiency in the power of painting, because I think that they can get no good unless they come to the National Gallery possessed of a certain amount of information.

127. How many artists at one time can be accommodated in the Gallery?—I should make a distinction between those who paint in water-colours and those who paint in oil. The limit is only with reference to those who paint in oil; those who apply for admission, and who draw in water-colours or in chalk, take up so much less room, and are so much less incumbrance altogether, that I have been in the habit of giving tickets to whoever applied, provided there was talent suffi-

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ciently displayed in the artist, to show that good would be obtained from his attending the National Gallery.

128. With regard to those paintings in oil; to what number is it limited?—Colonel Thwaites can answer that question better than I can.—(Col. Thwaites.) The regular number admitted in each of the three monthly periods is 70; but the keeper is authorized by the Trustees to admit a few supernumeraries, which, upon an average, amount to about eight more, or perhaps we may say 10 more.

129. Do you mean that 70 have permission to enter the Gallery to paint in oil?—Yes; 50 general students, and 20 additional, who are students of the Royal Academy, making altogether 70.

130. So that, if an artist applied when the 50 were full, he could not be admitted unless he belonged to the Royal Academy; is that so?—He could not be admitted unless his name was on the Royal Academy list.—(Mr. Uwins.) That is, unless he were admitted as a stranger; it is usual to admit foreigners, and persons whose usual residence is at a distance from London, and who cannot take advantage of the regular list of the Royal Academy.

131. But 70 only can be accommodated at a time to copy?—There is never the whole number there at one time.

132. At one time, how many on an average can find room, or do find room, practically?—I should suppose that all of them who come could find room; but then they must only choose such a picture as they could find a place to copy; precedence gives them the choice of the picture; and if two or three artists are round a picture, it is obvious there cannot be many more round that particular picture.

133. How many in a day, practically, do come on the days reserved for artists to copy in oil?—I should suppose rather more than half the number.—(Colonel Thwaites.) I should think more than half, but not much more.

134. That would be between 30 and 40?—(Mr. Uwins.) Yes, and a great many copy in water colours and chalk.

135. Have you observed whether they come to copy pictures for sale, or whether they come as students?—I am sorry to say that it is a very common thing indeed for them to come to copy pictures for sale; I do everything I can to prevent it, and to discourage it in every way I can, because I consider it a very improper course.

136. Why do you consider it so improper a course that they should copy pictures for sale?—Because I think their object ought to be to study the pictures, and not to make a profit of them.

137. Have you not observed in the foreign galleries in France, and Italy and Germany, a great many artists seem to live by making copies of pictures for sale?—Certainly I have, and there are a great many who seem to do it here; but it does appear to me a very illegitimate course to pursue; speaking for myself, I am very sorry to see it.

138. Do not copies of good pictures tend to diffuse among the public generally a knowledge and love of art?—I doubt whether such copies as are sold have that tendency; I consider that, if really good copies were made, and diffused, some good might come of it, but the copies which are ordinarily made for sale, I imagine, have a tendency more to do harm than to do good. I believe they are like the witches in Macbeth, "they keep the promise to the ear, but break it to the hope;" they seem to be what in reality they are not; they deceive the eye, and do not satisfy the mind.

139. Mr. H. Hope.] Added to which, they are sometimes sold as originals?—Yes, and I think there is very great danger of that; we know the arts of picture-dealers in smoking pictures, and worm-eating them, and a thousand other tricks that are practised to make them appear originals.

140. Mr. Sidney Herbert.] Do you mean that there are so many copyists of pictures for sale as to exclude students?—They all come under the guise of students; they are considered as students, but those who make copies for sale are not the best artists who work there.

141. Mr. Disraeli.] With reference to those 50 that you mentioned, are we to understand that none of those are students of the Royal Academy?—Some may be.

142. Are those who copy pictures for sale confined to the 50?—I cannot say that; I would be happy to say it if I could, because I should be glad, for the credit of the students of the Royal Academy, that nothing of the kind should be said of them; and I do hope it is not the case, but I cannot say that it is not.

143. Mr.

143. Mr. *Vernon Smith*.] Is it contrary to your regulations that there should be any copies made for sale; is that a stipulation with the students?—There is no regulation of that kind; nor have the Trustees made any regulation upon the subject.

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144. Mr. *Disraeli*.] Has not the Royal Academy the power of making regulations, as regards the students making copies for sale?—In the School of Painting, the Royal Academy take every possible precaution that it shall not be the case. Every picture is signed by the keeper, and it is stated that it is a copy of such a picture, and by whom it is taken, and it is dated; all that is done on purpose to prevent, as far as possible, any attempt to sell it in any other shape than as a copy; and it is understood that pictures are not copied for that purpose, but for the purposes of the school; and when we remember that it is for such purposes that noblemen and other possessors of pictures that are sent there, contribute their works to the school, we have, I think, a right to expect that nothing of the kind shall be done. There is one strict law observed at the Royal Academy, which is, that nothing shall be copied without some alteration from the original. That is one means that is taken to prevent the picture being sold, and to ensure as much as possible that it shall bear the marks of a picture copied. There is every endeavour made in the school of the Royal Academy to prevent the possibility of the copies going abroad under a false name; and I may say, for the honour of the students of the Royal Academy, that, generally, I have seen hung up in their studies all those copies which they have made in the school, and that is the real object of their painting them; but still I cannot undertake to say that they do not sometimes make copies for sale.

145. But those observations do not extend, as far as your experience is concerned, to their copying pictures in the National Gallery?—I think the students of the Royal Academy, when they copy in the National Gallery, are likely to be bound by the same rule that we impose upon them at the Royal Academy, because it is only an extension of the same indulgence which they have in the School of Painting.

146. Generally speaking, the copyists of the pictures for sale would be found among the 50?—That I would not venture to say; I should say they would be among the 77.

147. Mr. *Sidney Herbert*.] I understood you to say that there were from 30 to 40 of the whole 70 who paint in oils?—That is the number who generally attend.

148. What proportion of the 30 or 40 students do you suppose are students of the Royal Academy?—I think a large proportion; but Colonel Thwaites can answer that question better than I can.—(Colonel *Thwaites*.) It fluctuates so much, that I should be at a loss to answer that question.

149. Mr. *Baring Wall*.] Supposing all the 70 were to come, what would happen?—(Mr. *Uwins*.) They must separate themselves to different pictures.

150. Should you tell any of them to go away?—No.

151. Did such a thing ever happen?—I do not suppose it ever did happen that the whole number came.

152. What is the greatest number, do you think, that ever attended?—I think the average generally is about half, as near as I can calculate.

153. Colonel *Rawdon*.] Do you reside at the National Gallery?—No.

154. When applications are made to you by students to copy, do you see the students yourself?—I see the works they present, and, generally, I see the students themselves.

155. Do you ascertain from the student what particular picture he wants to copy?—No; he is allowed, if I approve the specimen he sends, to enter the Gallery, and to take advantage of what pictures there may be in it.

156. What check is there upon many students going to the same picture?—The only check is the palpable inconvenience and impossibility of their all reaching the picture, so as to take any advantage of it.

157. Then they arrange that among themselves; you do not regulate it?—No; they arrange it in the best way they can.

158. Did you ever know an instance of their not being able to arrange it amicably?—Generally, they arrange it amicably among themselves.

159. Mr. *Baring Wall*.] What proof have you that the drawing brought to you is the production of the gentleman who applies for admission?—I must rely

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upon his honour ; but, generally speaking, these things may be tolerably well ascertained.

160. *Colonel Rawdon*.] Are you not aware that at the Louvre, and other picture galleries abroad, artists generally apply for permission to copy a particular picture, and they are only allowed to copy that picture?—I have applied, myself, for permission to copy, not in the Louvre, but in the Gallery of Florence and other public galleries, and it was always left for the artists to arrange it among themselves. If they found that the picture that they wished to copy was surrounded by a certain number of artists, as many as were able to get near the picture, others gave way. I am not aware that there was any positive law upon the subject.

161. *Mr. Baring Wall*.] What school is most in demand for copying?—The Flemish school is most in demand ; the Vandyke Head, and the Works of Rubens, are the most frequently copied in the Gallery ; and next to those, perhaps, the collection of children's heads by Sir Joshua Reynolds.

162. Are there any ladies amongst the copyists?—A great many ; I should suppose nearly half are ladies.

163. Are many of the pictures that are copied, reduced in size and made miniatures of, or small recollections of the original pictures?—Yes, in many cases, that is so.

164. The artist may do as he or she thinks fit, in copying the pictures?—Yes, there is no restriction of any kind.

165. *Colonel Rawdon*.] You regard it as improper, on the part of a student, to copy a picture with a view to sell it?—I do regard it as an improper thing.

166. Therefore it would be improper on the part of any gentleman to give an artist a commission to copy a picture?—If an artist came to me, and said that he had a commission to copy a picture, and claimed any particular privilege in consequence of that, I certainly should avoid giving him any privilege on that account. I should bind him more strictly to the laws, and rather put it out of his way, than give him any facilities for doing it ; that I should do on principle.

167. *Mr. Vernon Smith*.] You say that you would not give an artist, so applying, any privilege, but you would not refuse him power to do it?—No, I could not refuse him power to do it in his turn ; but I should not wish to do anything to assist him in carrying out that object.

168. It is not an order given by the Trustees to yourself, that artists are not to be permitted to copy?—No, this is an opinion of my own ; we never had the opinion of the Trustees on the subject, but I have the privilege of extending the limits of an artist's term on some occasions ; an artist's term of three months has come to an end, and he asks permission to have that extended ; and on examination of his picture, if I think he can accomplish his object in a short time without interfering with the next set of pupils, I allow him the privilege.

169. Are you aware whether the public generally know that it is not considered right that copies should be made for sale?—I am not aware of that.

170. Are you aware of the fact, that persons have given orders for copies to be made for them?—I hear occasionally of orders being given to copy pictures, and I have no means of preventing it. I merely give an opinion upon the subject.

171. *Mr. Disraeli*.] Do you think a man could make a good copy of a picture of an old master without studying that old master for some time?—I believe he could not make a good copy of a picture of an old master, not only without studying that master, but without a very general knowledge of art, obtained from a very long course of study ; no good copy of a picture can be made unless the person copying has attained such a point of art as to be able to paint an original analogous to that which he is copying.

172. Is not all copying, to a certain degree, the process of study?—Certainly, it is the process of study, and every artist must copy to a certain extent, in the course of his studies, to understand the different mode of proceeding of different artists and different schools ; that seems to be the object of copying, and not to copy pictures for sale.

173. *Chairman*.] You say you have given admissions for about 70 artists to study in the Gallery, are you obliged to refuse any on account of want of space to accommodate them?—Not usually ; I think generally it has arranged itself very well ; the plan seems to work very well with those who are in the habit of coming.

174. As

174. As far as the extent of the Gallery goes, are the Committee to understand that the Gallery is large enough for the purpose of accommodating the artists?—Perhaps not; perhaps there are some pictures hung out of the way, which, if the Gallery were larger, might be brought down more, and made more available as objects of study; but it is clear that, however large the Gallery may be, only a certain number can copy one picture at one time; that must obviously be the case in the Louvre, and every Gallery.

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175. The whole surface in the rooms which is adapted for pictures is occupied by pictures?—Nearly the whole surface is occupied by pictures; if any gentleman presented a very fine picture, I dare say we should find room for it.

176. If any collection of pictures were given to you, would you have room for it?—Not for a large collection.

177. Colonel *Rawdon*.] Have you got room to exhibit the Sebastiano del Piombo in the Gallery?—It seems to me to be as well placed as any other picture.

178. You consider it high enough?—Yes.

179. How near the ground is it?—About a foot from the ground.

180. Do you consider that high enough?—Quite high enough, because the point of sight of that picture is very high, and the effect would be very much lost if you placed the picture high. I should say the lower it could be placed, the better; if it could be placed without danger upon the ground, it would be better than placed as it is now.

181. Mr. *Baring Wall*.] How many feet high is the Sebastiano del Piombo?—(Colonel *Thwaites*.) It is 15 feet, including the frame, and it is 12 feet 6 inches without the frame.

182. What is the height of the room?—Nineteen feet.

183. Mr. *Bankes*.] The height of the room was stated to be 22 feet in the last evidence?—It may be so; I do not speak with any certainty.

184. Mr. *Disraeli*.] What is the condition of that picture now?—(Mr. *Uwins*.) It is in as fair a condition as it can well be. The injury that was going on at the back from worms has been checked, and there is no longer any mischief of that kind taking place. The picture itself is of so dark a hue, that nothing could ever make the surface bright; no process of cleaning could ever alter the character of the picture.

185. Mr. *Baring Wall*.] Do you not recollect, that when the picture was bought from Mr. Angerstein, in 1824, there was great complaint made of the state of the picture; and it was considered to have been more restored than almost any picture that existed?—I believe the complaint that was made was not without foundation; there had been a great deal of restoration, and there was afterwards a good deal of restoration in this country too; but there is no picture of that age which has not been painted upon to a considerable extent.

186. *Chairman*.] Have you reason to believe, that if there were more room added to the National Gallery, other collections would be given?—I am not prepared to say that, from any knowledge of my own.

187. Are you aware whether any pictures have been withheld on account of the insufficiency of accommodation that is afforded to pictures in the National Gallery?—Of my own knowledge I cannot answer that question; but I have never met with anything which led me to suppose that that was the case.

188. Mr. *Vernon Smith*.] Have not you heard that collections have been given elsewhere, which we might fairly suppose would have been given to the public, if there had been ample accommodation for them?—I am not aware of any such collection at this moment.

189. *Chairman*.] As you say you have read the Report of the Commission appointed to inquire into the state of the pictures in the National Gallery, I wish to ask you, what is your opinion of the recommendation made by that Commission of glazing some of the pictures, if not all of them?—My opinion is, decidedly, that it is a very excellent mode of preserving the pictures; but it obscures them very much; they are not so available either for study or for general observation, because glass before a picture, especially if it be a dark picture, makes a looking-glass of it.

190. Do you think that artists could not copy a picture with a glass before it?—We have proofs that it can be done on a small scale, because the Van Eyck has always had a glass before it, and that is occasionally copied, but with great difficulty,

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it being a very dark picture. The small Correggio is copied more successfully, because, being lighter, it is not subject to the same observation; but there can be no doubt that having glass before it, is a great impediment to the study of a picture, though a great preservative of its purity.

191. *Mr. Disraeli.*] You do not think that anybody could copy the Sebastiano del Piombo if it were glazed?—I am afraid not.

192. *Mr. Vernon Smith.*] Could the glass be placed over the pictures on the days of public admission, and removed on the days that the artists are copying?—That might be done.

193. *Mr. Baring Wall.*] One of the recommendations of the Commission is, at the back of the pictures to have tinfoil, or some impermeable substance; do you know any instance in which that has been adopted?—That is a recommendation of Mr. Faraday; it was never suggested before, and it has not yet been acted upon; at least, I know of no instance of it; but it was Mr. Faraday's suggestion that such a measure might be applied.

194. Do you think it would be feasible?—It might be done very easily.

195. You might have that without having the glass?—Yes; but that relates to the back of the picture only.

196. *Mr. Disraeli.*] Did you ever form an estimate as to the period for which an oil painting on canvas would last, if average care were taken of it?—No; but we have many examples of pictures that have lasted a very great length of time, and with average care, pictures certainly may be preserved; there is nothing especially perishable in the matters, the canvas, or anything else that is used.

197. *Mr. Baring Wall.*] What is the date of the oldest picture on wood?—I do not know.—(*Colonel Thwaites.*) I think 1434.—(*Mr. Uwins.*) It is in as good preservation as any picture in the Gallery; the picture is by Van Eyck.

198. On canvas?—One of the oldest pictures we have is the Peter Martyr, of Georgione.

199. *Mr. Disraeli.*] Are you aware that there was a Commission appointed by the French Government, during the time of Napoleon, to inquire into the duration of pictures, and that they reported to the Emperor Napoleon that no picture would last above 500 years?—I was not aware of that.

200. *Colonel Rawdon.*] Supposing it was thought advisable that the Cartoons should be placed in the National Gallery, is there space for them in the present building?—There is not.

201. If there were space, is there anything in the atmosphere that would be prejudicial to the Cartoons if they were placed there?—Certainly; I should be very much afraid of bringing the Cartoons to the National Gallery, unless they were placed under glass.

202. Do you mean in consequence of the present locality of the National Gallery?—Certainly; the present locality of the National Gallery would tend to increase the mischief that is now going on with the Cartoons; the state of the Cartoons has been one of my great subjects of consideration since I was appointed to take care of The Queen's pictures. There is now in the possession of the Office of Woods and Forests a Report of mine, which remains still to be acted upon, which partly depends upon what may be done with regard to the National Gallery; but, I think, that the Cartoons are now in such a state that attention ought to be paid to them; and I made certain suggestions to the Office of Woods and Forests at the time Lord Carlisle was the First Commissioner, and he agreed in them; but his Lordship said that a Committee was to be appointed upon the subject, and that it had better be deferred; but the matter ought not to be deferred for any great length of time, because I think they are now requiring attention. Hampton Court Palace is as fine a place as it is possible to preserve the Cartoons in, and they would be in more danger of injury here; and unless they were covered with glass, I should be very sorry to see them brought to London.

203. Does that danger to which you allude arise from dirt, or from damp?—As regards their present position, it is a mischief of time, and not of locality, that has been done to the Cartoons, and I believe that they could be protected from mischief without any injury to the surface of the picture; and I think it of very great importance that that should be done; it has been very much on my mind for a long time, but I should feel still more anxious about them, if they were to be removed

removed to the National Gallery, while it occupies its present position in London. If another site were found for the National Gallery, a little removed from town, then I think it would be a glorious thing indeed to have the Cartoons in it; it would make such a National Gallery as no other country in the world could present; for we are rich in the possession of those Cartoons.

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204. *Chairman.*] For the purposes of those who are studying, do you think Hampton Court affords to the artist every facility for studying the Cartoons?—They are higher than I should like them to be placed, and in so far the facility is not so great as it might be. I should like, both for ordinary observation and for study, they should be brought more upon a level with the observer, so that the eye should be nearer the horizon of the picture.

205. You do not think the distance of Hampton Court from London is, practically, any inconvenience to artists?—I think Hampton Court is rather too great a distance; the place that I allude to as the most convenient for the National Gallery would be Hyde Park, or some place in the vicinity of London.

206. *Mr. Baring Wall.*] In point of fact, at Hampton Court, are there any students copying the Cartoons?—Very seldom.

207. How many should you think in the course of a year there are?—There are so few that I can hardly say.

208. Does not that arise from Hampton Court being so far from London?—I think it does; the Cartoons would be more useful, and be more honourable to the country in every way, if we brought them nearer to London.

209. *Mr. Tufnell.*] Suppose you had the choice of all the sites in London for a National Gallery, with a view to the preservation of the pictures, which would you select?—My choice for a site would be Hyde Park, for more reasons than one; because it is elevated in its situation; because it has a gravelly soil, which absorbs all moisture, and because it is just so far from the centre of London as would make it an object for the public to go there when they really desired to see pictures, and wished to enjoy intellectual gratification; and far enough to prevent its being a mere resort for idle, indifferent and lounging persons.

210. *Colonel Rawdon.*] Have you considered whether the top of Portland-place in the Regent's Park would be a suitable site for a National Gallery?—The whole of the Regent's Park, being a clay soil, is a dangerous place for pictures to be put in. I think gravel, especially as a soil, should be considered in selecting a site where a gallery of pictures is to be placed.

211. Do you consider it advisable that there should be a space not built upon at the east side of a National Gallery?—There should be a space all round, if possible.

212. Especially on the east side?—I do not know why, especially, on the east side there should be a space left.

213. Is there not more dirt when the wind blows from the east?—No; I do not know that there is, except that we have the smoke from the city.

214. *Mr. Baring Wall.*] What part of Hyde Park do you allude to as the most suitable for a National Gallery?—I should say the most elevated part.

215. Which is that?—The part nearest to Oxford-street; the upper part of the park should be the part selected.

216. *Mr. Banks.*] The part nearest to Kensington Gardens is the highest?—The highest part, I should say, wherever it is, ought to be selected; there is a vein of gravel running through Hyde Park and Kensington Gardens; and I think the National Gallery should be upon that vein of gravel.

217. *Mr. Baring Wall.*] You would not be satisfied with the site upon which it is intended to have the Exhibition?—I think it is the worst part of the park.

218. That is gravel?—It is; but the veins of gravel and clay run in such a way that you may be off them, and in them again, without being aware of it.

219. *Mr. H. Hope.*] Are you aware of any peculiarity in the London atmosphere, independently of the dirt, and of any possible damp, which may be injurious to pictures?—The smoke of London certainly obscures and produces more dirt upon the pictures than is found in other cities; pictures do not preserve so well as they do on the Continent, on account of the coal smoke.

220. Is there any lead which enters into the composition of any part of a picture?—Lead enters into the composition of every picture very largely.

221. In mixing up the colours?—Yes.

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222. Did you ever try the effect of sulphuretted hydrogen on lead?—No, I have not tried it; but I believe I know the result of the experiment.

223. Can you state what the result is?—It changes the lead entirely.

224. Does it not change anything which is prepared with a mixture of lead from white to black?—Sometimes to black, and sometimes to black and red; all the greatest horrors come in consequence of the change that takes place.

225. I believe there is a great deal of sulphuretted hydrogen evolved into the London air by the gas of coal?—There may be; we require Mr. Faraday's assistance to enable us to say how that is.

226. Assuming the possibility of that circumstance, and that Mr. Faraday should authorize us to assume that, do not you imagine that it is possible that sulphuretted hydrogen may altogether change the colour of a picture?—Certainly.

227. And those parts of a picture where there are light colours may turn black, or any other colour, except what we should wish?—Yes.

228. *Mr. Tufnell.*] Have you known any instance of a picture, in which lead is used, turning in colour?—I cannot call to mind any instance of it; but I have seen, in my own practice, colour change from exposure to foul air; but I believe it may be bleached again; I think the pure air and the sunshine revive it.

229. *Mr. H. Hope.*] Does not the same lead enter very much into the composition, not only of light colours in pictures, but, in some instances, is it not used in the oil itself; is it not frequently used for drying colours?—In some climates a great deal of lead is used to dry colours; in this country, where colours dry so very slowly and so imperfectly, the painters find it necessary to quicken that drying by means of different preparations of lead.

230. Even in some sorts of varnish is not lead used?—I am not aware of it.

231. Is it not possible that what would appear to the eye to be an accumulation of dirt, may be, in fact, the chemical operation of the change of material that is produced by sulphuretted hydrogen?—It is possible; but experience clearly proves that the dirt may be removed without injury to the picture, if done with great care; and that the colour is not changed to any extent.

232. I presume that that is an increasing evil, as London becomes larger, and we become more surrounded with buildings?—Certainly, London is as bad a place as possible for the preservation of pictures; no city can be so bad as London.

233. Every particle of that particular substance, carbonated hydrogen, has a tendency to the destruction of the colours in any work of art?—Yes; that applies more or less to every private collection of pictures, but still more to the National Gallery, where it is necessary to have so much greater ventilation, and to keep the windows open on account of the multitude of people that are assembled there.

234. Do not you think that that consideration operates with many individuals in inducing them to keep as many of their pictures away from London as they can with a view to their safety?—Yes.

235. Do not you think the pictures of the National Gallery must run as much risk as the pictures of any private individual would run?—Yes; much greater risk, for the reason I have just given.

236. *Colonel Rawdon.*] Is there any means adopted for preventing people from entering the gallery with dirt or dust on their shoes?—There are scrapers and mats in abundance.

237. Are there any directions written up at the door?—There are no directions written up; and I am afraid if there were, they would be very little heeded.

238. Have you no means of enforcing your directions?—That would be a very difficult thing with such a multitude of people as come to the National Gallery.

239. Have you any policemen in attendance?—There is always a policeman; one of the attendants in the hall is a sworn constable; but it would require a very large posse of police to compel the people to wipe their shoes.

240. Are you not aware that in Dresden people are not permitted to enter with dust, and that the attendants at the door oblige them to clean their shoes?—It is so there; but I doubt whether such a thing would be permitted in this land of liberty; it seems to me to be a thing impossible of accomplishment. Indeed, I sometimes think that the people who come, regard themselves as the lords of the place; they walk into it with a sort of confidence that it is their place and their right.

241. *Mr.*

241. Mr. *Wakley*.] It is stated by the Commissioners that 592,470 people visited the Gallery last year; is that statement correct?—Yes.—(Col. *Thwaites*.)
In the year 1849, 592,470 people visited the Gallery.

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242. Were there any offences committed by any persons out of that large number, which required that they should be taken before the magistrates?—(Mr. *Uwins*.) Not in the last year; it is some years ago since that notorious offence was committed which attracted some attention.

243. Do you remember whether any person was given into custody to any police constable for any offence committed in the Gallery last year?—Not in the last year.

244. You have been there since the year 1847?—Yes; two years and a half.

245. Do you know how many were admitted to the Gallery in the year 1848; is the statement correct, which is made by the Commissioners, that 702,410 were admitted?—Yes, it is as correct as we can make it.

246. Do you recollect whether any persons who were so admitted, were guilty of any offence which led to a charge before the magistrates?—No, not a charge before the magistrates; there has been a trifling accident to a picture in the Vernon Collection, which perhaps may be owing to the finger of a child in its mother's arms; but it was most likely accidental; there was no offence committed that led to the necessity of taking any person before the magistrates.

247. With reference to that large number of the public admitted in that year, was any complaint made against any person that he had been guilty of wilful damage?—None whatever; on the contrary, I think, generally speaking, they are remarkably well conducted. I speak from my experience when I say, if I have occasion at any time to call their attention to any impropriety, it is immediately abandoned with the kindest and best feeling possible; I always address them in the gentlest way, and it is always met with the best feeling on their part.

248. Mr. *Vernon Smith*.] What was the notorious offence of which you spoke which was committed some years ago?—It was the destruction of one of the pictures by a man in a moment of very furious moral rage; it was an offensive picture; he took up his crutch and struck the picture, and destroyed it entirely; it might be put together again if it were worth while, but it has not been done.

249. What was the picture?—It was a Leda; it was a fit of moral indignation, I dare say, on the part of the man.

250. Colonel *Rawdon*.] Have you ever known an instance of a man in liquor coming into the Gallery?—No; the keepers in attendance would prevent that, but I have never seen such a case; if such a person should present himself, he would not be admitted.

251. Mr. *H. Hope*.] With reference to cleaning pictures, the Committee gather from what you said, that you recommended the cleaning of the pictures?—Yes.

252. Will you be good enough to draw the distinction between that sort of cleaning which consists of taking off the varnish, and that which consists of rubbing the picture; can you give any account of the process?—The latter process is merely rubbing with water and the softest sponge; but I prefer, myself, cotton; I consider it better than sponge, for sponge is never to be relied upon; it may take too much; the object is merely to remove the recently collected dirt and dust that may be upon the picture.

253. That, I believe, is a necessary operation, and one that must from time to time be done?—Yes.

254. How often is that done?—Usually in the vacation. Sometimes if we see the necessity for it, on a morning before the public are admitted, a feather brush is used to remove the accumulated dust from the pictures; the softest possible application is used for the purpose to which I refer; the washing the picture in the gentlest possible way is put off always to the vacation in September, and then the pictures are carefully examined, and the deposits of flies and different other matters which have been recently accumulated, are gently removed, without any attempt to go further; that is a constant process; it varies according to circumstances; sometimes a little further cleaning is gone into, and sometimes a little reparation is necessary. But all those things are done without its being perceived by the public; whereas if a large picture, like that of the Paulo Veronese, of which I spoke, were to be put in the condition in which it ought to be, the effect would be so palpable to the public that every one, however unobservant, must see the difference.

255. In that usual operation of cleaning, there is nothing for the public to alarm themselves about, as they are apt to do when the expression "cleaning a picture" is made use of?—Certainly there is nothing.

256. It is a usual and necessary thing?—It is a necessary thing, which is constantly

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stantly going on, and it becomes the duty of the person who has the constant care of the pictures to see that that is done; it is just like cleaning the frame, and removing the dirt and dust that accumulate upon it.

257. You would recommend this further operation to take place on the Paulo Veronese?—Certainly, and on some other pictures, I should recommend, decidedly, the operation to take place.

258. A cleaning of that sort would involve taking off the varnish?—It would involve taking off a large mass of filth that has accumulated upon the varnish, and perhaps it would involve taking off the varnish too, because it is impossible to say, until it is closely examined, whether the varnish has not been put over a good deal of that dirt of which I speak; and if that is the case, the varnish must be removed too.

259. In that case you would come to the surface of the picture?—Yes; and that would be a process requiring very great care and very great delicacy, and could only be trusted to the most experienced hands.

260. Mr. *Vernon Smith*.] Such a process as that, frequently repeated, would destroy the picture?—Repetition could not be called for in such a case; the picture is now disfigured by the dirt, and if that were removed, we should take care that it should never get into such a state again.

261. How would you take care to prevent that?—By the ordinary and regular process of care that I have been alluding to; there is a great deal of matter deposited upon the surface of the picture that has never been removed.

262. You would not propose to renew the varnish?—After being cleaned, it might have a little varnish, and then I would keep it in the state that it was in, as near as possible, by constant care and looking over it.

263. Mr. *H. Hope*.] The cleaning of pictures is a subject on which a great variety of opinions prevail?—Yes, I am aware of that; mine is but one opinion.

264. Some people conceive that the public would be displeased by the removal of the imperfections, and that they are so used to the imperfections of the pictures, that they like them better with those imperfections than as they were originally painted?—Yes, that has been the notion, I believe, that some persons have entertained.

265. *Chairman*.] Is it your opinion, looking to the best mode of preserving the pictures for the future, that it would be desirable to find another site for them, or that it is most advisable to keep them in the site which they at present occupy?—My opinion, from the most accurate observation and the experience that I have had, is, that the site which the pictures in the National Gallery at present occupy, is the very worst site that it is possible for pictures to be in.

266. Mr. *H. Hope*.] Would you consider the site equally as bad for the Royal Academy as it is for the National Gallery?—The requirements of the Royal Academy are very different. The object of the Royal Academy is to carry on its schools in the most effective way; and in order to do this, it must be in the centre of the metropolis. I see no reason why the site should be objected to as regards the Royal Academy; on the contrary, it seems to me the most convenient place for the schools to be carried on.

267. Mr. *Baring Wall*.] Is it not, on the whole, the finest locality in all London; is it not a piece of ground that is most valuable; is it not a piece of ground that would fetch the most money in the market if it were on sale?—Those are questions that I cannot be expected to give any opinion upon.

268. Is it on the gravel, or on the clay?—I think, in the Report of the Commission, it is stated to be on the gravel, and the Report is from observation.

269. When you condemn it in such unmeasured terms, on what ground do you do so; is it on account of its being in the heart of the metropolis?—It is on account of its being in the heart of the metropolis; to state my reasons would be to recapitulate all that I have already said. In the first place, it is in the heart of the metropolis; and that position brings together a large number of persons, who come for objects not necessarily connected with looking at the pictures; and the accumulation of dirt from smoke and other things which are stated in the Report, produces all those effects which make me say that the site is unfavourable; it is merely a recapitulation of the Report.

270. Mr. *Bankes*.] You refer more particularly to the state of the atmosphere?—To the state of the atmosphere in the rooms, produced by the accumulation of the animal effluvia and the dust and dirt that the multitude of persons admitted occasion, which, if the Gallery were removed from such a central position, would be comparatively small.

271. Supposing difficulties to exist which may prevent the possibility of procuring a suitable National Gallery for many years in any other position than the present,

present, have you considered any proposition for altering the present building, so as to throw the whole extent of it into one Gallery?—That is a question that I have not thought of; but it might be done very easily.

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272. That proposition includes the necessity of removing both the staircases, and doing away with the central hall?—Yes.

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273. Do you think that that proposal might be carried into effect; that is, doing away with the basement-story, so as to make the entrance considerably lower than it is now, to pass under what is now the central hall, and thereby to reach a large circular and very handsome staircase that should be built at the back?—That might be accomplished.

274. The basement-story, we understand, at present is of very little use; it is not considered sufficient for the pictures of the Vernon Gallery?—There was not space there for the pictures to hang, or else the room was very well lighted; much better lighted than any other rooms in the metropolis, I think, that are lighted without skylights. I know no room so well lighted as the room occupied by the Vernon Gallery, because there is an open space on both sides.

275. It is proposed to remove that collection to Marlborough House?—Yes.

276. There are objections of some nature existing to the use of that basement-story, which have not been removed?—I am not aware what the objections are that have led to that.

277. Do you understand that when that collection is removed, any proposition has been entertained for placing any pictures on that basement-floor?—No, there were no pictures placed there before; why it may not be appropriated to that purpose, it is impossible for me to say; I cannot give an answer to that question.

278. The supposition I have made is grounded upon the belief, that that basement-floor is not likely to be of use for pictures in the National Gallery; if it were done away with, in the way I have supposed, some height, at least, might be gained to the Gallery by bringing down the floors, without raising the building?—I do not quite perceive what the plan proposed is.

279. A person entering at a lower level would pass under what is now the central hall to a staircase which should be built at the back; do you think that would be practicable?—That would be practicable, certainly; but I see no reason why such well-lighted rooms as those in which the Vernon Collection has been lately placed should not be occupied for some purpose.

280. Do you think that those rooms are well adapted for a collection of pictures?—Yes.

281. Those lower rooms are not so wide as the upper rooms?—No, they are in different proportions from the upper rooms, but they are very well lighted by side lights. I know of no room that is better lighted, and they are quite dry; they are full 10 feet above the pavement on which you walk.

282. Do you consider that for oil paintings side lights are equally, if not more, favourable than skylights?—They cannot be said to be more favourable, but they are very nearly equally favourable; the skylight diffuses light better; with a side light, the picture receiving more direct rays, there is the shadow of the frame cast upon the surface of the picture; and it is only a few pictures that can be seen well in side lights, because every inch you go from the window the light diminishes in intensity.

283. There has been a proposal for raising the whole building of the National Gallery, so as to put another story above it, and in an architectural point of view that would be probably a most beneficial addition?—Then you would do away with the present rooms.

284. You must have the upper rooms lighted by skylights, and the present rooms lighted by side lights?—I was not aware that such a plan had been suggested. There was a plan for altering some of the rooms, and removing the School of the Antique; but I never saw the plan to which you refer; it was managed by the architects; I do not know the peculiar character of it.

285. There was a plan for extending the building at the back, was there not?—Yes, on the space occupied by the Barrack-yard; that has been talked of, but I was not aware that an actual plan had been made for it.

286. But the continuance of the Baths and Wash-houses, with steam-engines, seems to throw a difficulty in the way of that plan?—Yes, they already do so much mischief, that to approach nearer to them would be still worse; I am afraid they are not at all agreeable neighbours to pictures.

287. You do not reside there?—No, I do not; Colonel Thwaites does.

288. (To Colonel Thwaites.) Residing there, as you do, do you find any inconvenience from the near neighbourhood of those steam-engines?—I find that every

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thing in my possession is more blackened and more soiled in every way than it was previously.

289. Do you speak of that to a considerable extent?—Yes, very considerable.

290. So as to be decidedly perceptible?—Yes.

291. Mr. *Vernon Smith*.] With reference to the relative position of the buildings round the National Gallery, do you think that you are worse off than you would be in any other crowded part of town?—There is a large space in front quite clear of houses, and also behind the Barrack-yard, and it is built upon a gravelly soil.

292. It is stated in the Report before us, that the steamers on the river affect the pictures; do you think that is so?—I think it does, when the wind is in that direction.

293. You are considerably above the level of the river?—Yes, but still the smoke reaches us; there is no question about it.

294. Mr. *Baring Wall*.] (To Mr. *Uwins*.) You have been asked a great many questions about different situations that you would recommend; has the site of the British Museum ever crossed your mind, and the propriety of removing the National Gallery there?—That does not seem to me to have advantages that Hyde Park has, because that, again, brings it into the centre of that part of town, and much nearer the city.

295. Would not land be much cheaper there, and much easier of acquisition than in Hyde Park?—That is a question that I know nothing about; I only give an opinion as to the most eligible site; I know nothing about its value.

296. Is that on clay or gravel?—I am not aware.

297. Colonel *Rawdon*.] You have stated that you consider it essential that the Paulo Veronese should be cleaned?—Yes.

298. That is the picture opposite the Sebastiano del Piombo?—Yes.

299. Has that been long, in your estimation, necessary?—It has been necessary ever since I have had the superintendence of the Gallery; I have daily felt the entire loss that in its present state that picture is to the public.

300. Have you represented that to the Trustees of the National Gallery?—I have more than once represented it to the Trustees, both as regards that and some other pictures; but every thing of that kind has been postponed for the present.

301. Have you represented it officially to the Trustees generally, or in conversation?—I have represented it at meetings of the Board; I did so at the last meeting previous to the vacation. I have frequently suggested it during the short time that I have been in office, and I have been instructed to suspend every operation of that kind.

302. Did the Trustees examine the picture on your representation?—Yes, I think they did.

303. And they differed from you in opinion as to its being advisable to clean it?—I am not sure that there was any difference of opinion as to its being advisable to clean it; but the question was, as to its being advisable to do so at the present time.

304. But assuming it to be necessary to clean it, would you think the longer it remained, the more danger there was to the picture?—There is a difference of opinion about that; some persons say that the dirt does not do harm, and others think it does. Some suppose that the dirt may be all removed, and the picture be presented without having received any injury from the dirt; and others imagine that the dirt, all the time it remains, is doing harm. My own experience would be rather in favour of the possibility of the removal of the dirt without any injury.

305. Do you consider yourself responsible to the public for the care of the pictures?—I think myself responsible to the public, under the directions of the Trustees. My instructions received from the Treasury are these: "I am to desire that you will place yourself under the directions of the Trustees, and conform to their orders." Those are the terms upon which I received my office.

306. How often do the Board of Trustees meet?—They meet on the first Monday of each month during the Session of Parliament.

307. Have you usually a full attendance of Trustees?—We have, sometimes, I cannot say a full attendance, because there are a great many Trustees whose official duties prevent their coming; and there are others who are out of the country, and others who are sick. Sometimes there is but a very indifferent attendance, and at other times there is a considerable attendance; but it varies very much indeed.

308. You seldom fail to obtain a quorum?—We very seldom fail to obtain a quorum.

309. If anything extraordinary occurs in the intervals of meeting, do you call an extraordinary meeting of the Trustees?—I should certainly do so, if anything happened to call for it; and the Trustees are always ready to attend to any suggestion,

gestion, in the way of a particular reason, for meeting out of the ordinary course. I believe there were one or two extraordinary meetings at the time of the Vernon bequest; but otherwise, I am not aware of any extraordinary meetings being held.

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310. Have you ever represented to the Trustees that you thought the present locality of the National Gallery was not a fit one?—I believe I have; it has been so much impressed upon my mind, and my conviction upon the subject has been so constantly growing from repeated observation, that I must certainly have mentioned it, whether in a formal or a particular way, I am not aware; but I am sure that, in conversation with individual Trustees, I have referred to it.

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311. Considering that you hold yourself responsible to the public for the preservation of the pictures, and that you have told us just now that the National Gallery is in the worst possible site for the pictures, I presume you would have deemed it your duty to represent that to the Trustees?—I have certainly made my opinion known to the Trustees.

312. *Sir Robert Peel.*] Are there not great differences of opinion among men of high authority as to the policy of effectually cleaning pictures, and as to the best mode of so cleaning them?—There are very great differences of opinion upon that point; so great, that it is a very difficult question to decide.

313. Do you recollect that when your proposal was made respecting the cleaning of the Paulo Veronese, that I produced a book which contained observations as to the injury which had been done to pictures in the Louvre from cleaning them by French picture-cleaners?—Yes, especially as regards the Venetian pictures.

314. You recollect the observations of Mr. Buchanan, in the book to which I have alluded, in reference to the very great damage that has been done to pictures by injudicious cleaning?—Yes.

315. Do you recollect that it is stated, that the simple application of pure water, might destroy pictures painted on chalk or absorbent grounds?—Yes, I distinctly recollect that, because it was myself who proposed the application of water to the pictures, and I recollect your bringing those authorities in opposition to the application of water to any great extent, especially as it referred to the Venetian pictures, which I quite comprehend, because some of the Venetian pictures are painted upon a water-colour preparation, and the water might penetrate through the surface of the picture, and damage the picture.

316. In

* The following is the Extract alluded to:—

"It is well that before the introduction of oil into painting, the early masters made use of those materials in the composition or binding of their colours, which time has had no effect in changing, and which remain as clear to this time as when they were first painted; and it has been a question with many, whether the introduction of oil into painting, with its advantages, has not produced more detriment than benefit to the art, owing to its changeable quality. It has been said that Claude was in possession of the secret of the old masters, for giving clearness and transparency to his pictures, and that he made use of it in his distances and middle ground, until his pictures had arrived at a certain stage, when he blended them with oils, and finished with glazings. Others have said that his great clearness was attained by the use of water-colours up to a certain point, after which he made use of oil. Be this as it may, true it is, that the pictures of Claude, while they possess the clearness of the early masters, are also subject to all that danger which attaches to the works of the old masters painted on absorbent grounds, where nothing is more prejudicial than the simple application of water being injudiciously applied for the sake of washing off the dirt or smoke; for here let it be explained, and it cannot be too often repeated to those who possess fine pictures, that any application of water to those pictures which are painted upon these chalk or absorbent grounds, penetrates through the small crevices which may be in the paint, and often totally destroys the picture. If a picture is upon canvass, like many of the pictures of Claude, and William Vandewelde, who also painted on this kind of preparations, it breaks into a thousand small lines or cracks; if upon panel, like the pictures of Raphael, Andrea del Sarto, or Fra Bartolomeo, it breaks up the paint by scaling it off in small points of the size of a pin's head; in either case it is equally destructive. If the picture, again, is of the Spanish school, and is painted upon the red absorbent grounds on a rough canvass, water not only breaks the unity of its surface, but from the canvass being of a coarser texture than the pictures of Claude or of William Vandewelde, it penetrates in a greater proportion, and scales it off frequently the breadth of a sixpence, especially in the dark shadows, or where the ground has not been sufficiently protected by embodied colours. At all times and to all pictures it is more or less dangerous, unless used with the greatest precaution, and then only it ought to be used by the means of a piece thick buckskin leather well wrung out, and left just wet enough to slip lightly over the surface of the picture without dragging. In the case of some masters, as those above particularly named, the free use of water may be regarded as next door to absolute destruction; and the warmer and drier the weather, the more active and dangerous is its operation. These hints, the author does not hazard at random; he has seen instances where an Andrea del Sarto, a Claude, and a William Vandewelde, were destroyed in the course of a few minutes by the injudicious use of simple water; and he will take an opportunity of entering more fully upon this subject, and other matters connected with it, in a treatise, containing fugitive remarks on the art in general, and on the collections of this country in particular."

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316. In old pictures are there not frequently cracks in the paint, through which the water might penetrate, and affect the ground of the picture?—Yes, it might do a great deal of mischief; it is a process of the greatest possible nicety, and requires the greatest care; only those should be trusted to do it who have had very great experience.

317. Probably you recollect that it was proposed that before any of the most valuable pictures in the Gallery should be submitted to the experiment of cleaning with water, we should try the process upon two or three of the inferior pictures?—Yes.

318. That intention has not been abandoned, I believe?—It was only abandoned by me, because the person whom I was disposed to trust for this particular experiment died at the very moment when he was about to receive the orders which I had received from you, sir, and the other Trustees; it was abandoned only on that account, because I could not rely upon my own experience, and I knew nobody who had had so much experience as this man; I could have relied, under my own observation, upon his experience. I was very desirous of making the experiment on some pictures which are comparatively of no value, which are the property of the Trustees, and upon them the experiment might very well have been tried; but it was the accidental circumstance of the death of this person which led to its being abandoned.

319. Colonel *Rawdon*.] With reference to any of the pictures being covered with glass, you alluded to the purposes of instruction being defeated by the pictures being covered with glass; if an artist wished to look at the mechanism of a picture, he would not be able to do so?—I think it would be a very great obstruction, and would stand very much in the way of the advantage that might be gained by copying a picture, though it is essential as a means of preserving the picture.

320. Have you ever seen the sun upon any pictures that are glazed in the National Gallery?—No; I think they are so placed as not to admit the positive rays of the sun at any time.

321. Has your attention been called lately to the appearance of the pictures in the right-hand room of the National Gallery, Sir Joshua Reynolds's "Lord Heathfield," the two Wilsons, and the Gainsborough?—Yes.

322. Do you think that the appearance of those pictures has at any time suffered from the action of the sun?—I do not think it has; the blinds are very frequently getting out of order; I think a better plan of blinds might be adopted; the rays of the sun may have been admitted to that part of the room from that accident, more than they have been to any other part; but still, I am not aware that any mischief has been done in consequence. I have frequently examined the pictures, and I do not consider that any evil has come of it at present.

323. Mr. *H. Hope*.] Does the time of the year make any difference in the accumulation of dirt?—Wet weather will necessarily make a great difference, because it is brought in in the shape of mud on the feet, and that very soon crumbles into an impalpable powder, and becomes diffused through the rooms.

324. During which period, winter or summer, is there more deposit upon the surface?—I cannot say that I have observed that, because our observation goes to the whole year round.

325. Mr. *Baring Wall*.] How often is the National Gallery cleaned?—(Colonel *Thwaites*.) The rooms are swept every morning; they are first strewed with wet saw-dust, and then swept carefully, so as to raise as little dust as possible.

326. Would you think it a great advantage to have a floor that could be dry-rubbed, instead of having stone which is made dirty?—We have wood as the floor, not stone.

327. It is not dry-rubbed; it is washed?—It is never washed more than twice a year; we have no means of doing it, for it takes two or three days to do it.—(Mr. *Uwins*.) There are no vacations but the annual vacations, and there is no time except the morning, before the public come, to clean the room, and they are admitted at 10 o'clock.

328. The Gallery is shut up at six o'clock?—(Colonel *Thwaites*.) Six in the summer, and five in the winter.

329. Colonel *Rawdon*.] Is not a feather brush used every day for the pictures?—If it is necessary.

330. Is it not the fact that in the evening, when the public have withdrawn, there is a great accumulation of dust upon all the pictures?—Certainly not; the pictures are so placed that it is almost impossible that the dust could accumulate upon their surface.

331. Have you never observed dust upon the surface?—I have, but a feather brush removes it.

332. Is

332. Is it used every day?—If there is an accumulation of dust upon any picture, it is immediately used; but upon the pictures in general I should say it is not used; it is not necessary to use the feather brush more than once in every two or three months.—(Mr. *Uwins*.) They are placed a little slanting, to avoid the possibility of the dust accumulating upon them.—(Colonel *Thwaites*.) There is very little dust accumulated upon the pictures; there have been finger marks upon the pictures, but that has been where there was a chill upon the surface of the picture, which a feather brush does not remove; and besides, I know, that if the public are not watched very carefully, if part of a picture looks very dull, they wet their finger, and try to bring it out; I have seen the effect of that on the pictures.

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Lunæ, 24^o die Junii, 1850.

LORD SEYMOUR IN THE CHAIR.

Charles Lock Eastlake, Esquire; Examined.

333. *Chairman*.] YOU were one of the Commissioners appointed to inquire into the state of the pictures in the National Gallery, were you not?—Yes. *C. L. Eastlake*, Esq.

334. And you reported in May last, did you not?—Yes. 24 June 1850.

335. Have you obtained any information from foreign countries respecting the mode of preserving the pictures in foreign galleries?—We have not received any answers, that I am aware of; I suppose they will come through the Foreign Office.

336. You have not received any information as to the mode adopted in foreign galleries for the preservation of pictures?—No; we omitted to send any such questions to Berlin, because the Director of the Berlin Gallery happens to be now in London: he is present here.

337. Had you yourself formerly the care of the pictures in the National Gallery?—Yes.

338. At that time, did you perceive the effect of any of the evil influences to which you have adverted in your late Report?—Certainly.

339. Did you give any evidence before the Committee that sat in 1848 upon the subject of providing additional room for works of art given to the public?—Yes; I think it was in 1848 that I gave evidence before the Committee of the House of Commons.

340. Did you at that time advert to the situation of the Gallery, as being unfavourable for the care of pictures?—I think I did; I have always considered that the present situation is not a good one for pictures.

341. Do you think that that situation has become worse than it was formerly in consequence of the building of chimnies, or from steamers in the river, or from any other cause?—From the erection of the engine which works the Fountains, and from the Baths and Washhouses, immediately behind the Gallery.

342. You consider that that has made it a worse situation than it was before?—Certainly; because when the Gallery is much crowded, the usual mode of ventilating is not sufficient; it is necessary to open the skylights, and then the smoke comes in.

343. You recommended, did you not, in your Report, that glass should be used for the protection of some of the pictures?—I did; and I have always been of that opinion, from a long observation of the bad effects which have been referred to.

344. Would you recommend that all the pictures should be covered with glass?—That might be a question; when a picture is very dark, glass upon it has the effect of a mirror, and I consider that objectionable; but any such objection is not to be compared with the deterioration of the pictures from the causes which have been mentioned.

345. As the Gallery is for some days in the week open for public inspection, and on other days for artists to copy, would you keep a glass over the pictures equally when it is open for artists to copy, or only when the public are admitted to view the pictures?—I have often heard those who have been copying complain of the difficulty of seeing the pictures sufficiently to make their copies, and



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I should, perhaps, recommend that the glass should be removed whenever it is desired. The students might be allowed to have the glass removed when such removal might be really necessary, but it might not be always necessary.

346. Would you leave the discretion to the Keeper of the pictures, whether or not he should allow the glass to be removed?—I think that would be the safest mode.

347. Would it not be objected to, on the part of the public, that one person was favoured by having the glass removed, while to another that permission was refused?—I assume that a person has the permission on asking for it on sufficient grounds.

348. So that on the days when artists visit the Gallery, every artist who wished it should have the glass removed?—Yes; I think it might be so arranged.

349. Would it be possible to have a glass for the “Sebastian del Piombo”?—Yes, it would. I am assured that a glass to cover one of the Cartoons would not cost more than 50 *l*.

350. Do you propose to have the glasses on hinges, or so as to be taken down and removed?—When the pictures are very large, it would be inconvenient, and scarcely practicable, to have them on hinges, the weight would be so great; and, on the other hand, it would be extremely difficult and very inconvenient to remove them. In the case of large pictures, the whole question is beset with difficulties.

351. Do you think that by placing the pictures in some building not in so crowded a part of the metropolis, the necessity for glass for the large pictures would be, in a great measure, obviated?—Certainly. I think there would be much less necessity; scarcely any. A National Gallery about the distance from London that Kensington Palace is, would, I think, be sufficiently distant.

352. Mr. Baring Wall.] Do not you imagine that wherever you might place a new Gallery, supposing it were removed within two miles of the heart of the metropolis, that the tendency of the metropolis would be to increase round about it, and that the same question that arises now would again have to be considered?—Perhaps so. I think it may be remarked generally of the buildings in London, that the west side is freest from black. It may be observed, even on comparing the west front of the buildings in this neighbourhood with the other fronts, that the west front is the whitest; for instance, Whitehall, the Horse Guards and St. Martin's Church.

353. Chairman.] Do you think that the pictures have been materially injured by the place in which they have been kept, or do you think that the dirt that accumulates upon them is such that it can be removed, and that the pictures are not afterwards intrinsically injured by it?—That is a question which a chemist could better answer. I believe Professor Faraday has considered that question in the Report; what is said on that subject may be considered as coming from him. I should not have thought that any such dirt would injure the pictures, especially if they were protected with varnish in the first instance.

354. Have you considered whether by adopting any other sort of varnish the pictures might be better protected?—No; I should not recommend using any varnish which could not be easily removed in case of necessity.

355. Have there been trials made with different sorts of varnish on pictures, to see what is best for the preservation of the pictures?—I know that various kinds of varnish have been used on the pictures in the National Gallery. I am aware of two kinds; one is the common mastic varnish, and the other is mastic varnish mixed with a certain proportion of oil, which is firmer; but I prefer the varnish of mastic only, because it is more easily removed.

356. When that varnish is removed, you remove all the dirt that has accumulated on the picture, do you not?—Yes; you remove all the dirt that is above the varnish; it is possible to remove the varnish without touching the picture further.

357. With regard to the other varnish which you describe as more permanent, what is your opinion of that?—The advantage of that is, that it is firmer, that it bears out longer, retains its gloss longer; but the disadvantage is, that it is not so easily removed.

358. With regard to the removal of the varnish, since you have known the pictures, have many of them been varnished several times?—Some pictures were varnished more than once during the time I had the honour to be Keeper of the National Gallery.

359. For how many years was that?—The instance I remember was, from one year to another; Mr. Brown having repaired some pictures, varnished them, and re-varnished

re-varnished them the following year; one or two pictures. Those are the only cases I know of, although I have no doubt of their having been varnished again and again, the old varnish having been removed when necessary.

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360. Do you think that, for the preservation of a valuable picture, it is unadvisable that it should be varnished frequently?—That would depend upon circumstances; sometimes the varnish is too thinly applied at first, and then another coat is absolutely necessary. I have found that where two coats are given at once, the picture would not require varnish, even if not covered with glass, for many years. I have a picture myself, a portrait by Rembrandt, which was twice varnished in that way when I first had it, about four years ago, and it has not needed varnish since; it has never chilled since.

361. Lord *John Russell*.] Did the Venetian painters use any particular varnish for their pictures?—They varnished them, certainly, because we read of Titian having placed a portrait of Pope Paul the Third in the sun to be varnished, when the by-standers took it for a real person; it is mentioned only as an instance of the illusion produced by a picture, but it tends to prove that the Venetians varnished their pictures. There are other proofs also, and documents, which put it beyond a doubt that the Venetians varnished their pictures, and it must have been with an essential oil varnish.

362. Mr. *H. Hope*.] Varnish is used to heighten the effect, and to preserve the picture, is it not?—Yes; but it is not every picture which needs varnish; Sir David Wilkie latterly maintained that pictures should never be varnished; and that is the strict Flemish system. Vasari says that the pictures of Van Eyck required no varnish at last; as distinguished from the Italian pictures, which require it; the Flemish pictures were painted with varnish; the varnish was incorporated with the colours; that is the distinction between the Flemish and the Italian system.

363. *Chairman*.] Were those Flemish pictures never varnished?—They need not have been varnished in the lifetime of the painters, and probably did not require it for many years.

364. Mr. *H. Hope*.] Is not a consequence of removing the varnish from those pictures, that you remove a part of the colouring?—It is impossible to remove that varnish; the very particles of the pigments are incorporated with it.

365. Supposing you have a Dutch picture which has been subsequently varnished, and from which the varnish is removed to clean it, will not that have the effect of removing a portion of the colouring?—Less so in the case of a Dutch picture, assuming it to have been painted with varnish. For example: Cuyp is supposed to have used varnish in his colours, and the removal of a modern superficial varnish from such a picture would be less likely to injure it; the application of varnish to a recently painted picture supposes that none has been used in the progress of the picture; in that case it is a protection which the picture requires; when such a varnish is taken away, it is unprotected; but when varnish is incorporated with the colours used, the picture is already, to all intents and purposes, varnished.

366. My question went to this, whether, in removing the subsequent coat of varnish, it is not a very delicate and dangerous operation, for fear you should remove some previous coat which forms a portion of the picture?—As I have said, the operation requires more care in the instance of Italian pictures than of Flemish pictures; but in every case it requires very careful handling to remove the varnish.

367. Sir *R. H. Inglis*.] You have referred to certain evils to which the pictures in the National Gallery were exposed from the actual circumstances of the neighbourhood; you stated that those evils were likely to increase, and as a consequence you appear to recommend the removal of the pictures to some other site; you have instanced Kensington Palace as a site from which, other circumstances permitting, an advantage might accrue to art by the removal of the pictures. In the event of your having an absolute discretion, without reference to any other consideration than the protection of the pictures, will you state to the Committee what part of the neighbourhood of the actual metropolis you would prefer as the site of the intended Gallery?—With reference to the evils of the present situation, I should first say, that I believe methods might be adopted to protect the pictures even where they are now; at all events, I have heard Mr. Barry say that it would be possible, and I am, therefore, on his authority, quite ready to admit as much. With respect to the best place, supposing the pictures

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removed, I am decidedly of opinion that the western part of London would be, all things considered, the best, if at a sufficient distance from the smoke. Kensington Palace would perhaps, for those reasons, be a good situation.

368. Did the site of the late Lady William Gordon's house, in the Green Park, ever occur to you as a fit position?—I should prefer a greater distance from London; but I think it would be a good site.

369. Has the immediate neighbourhood of Cumberland-gate occurred to you as another eligible situation?—The only objection I have to that is its being rather too near to London.

370. You are prepared, perhaps, to state, on the other hand, that Hampton Court would be too far?—Yes; but in considering the objection that there appears to be—considering the distance as regards the facility or difficulty of visiting the Gallery—when I see what crowds of people go to Hampton Court, I cannot think that Kensington Palace would be too great a distance.

371. Reverting to the actual evils accruing to the pictures in their present locality, do you conceive that any architectural arrangement can be made, by which the effect of the steam-engines in the neighbourhood can be neutralized?—That is rather a question for the architect, and I believe Mr. Barry is prepared to say that the evil could be remedied, but I do not see, myself, how it could be. I know that Dr. Reid had also a scheme for excluding all the black dust produced by smoke, from the National Gallery.

372. By a mechanical arrangement in the Gallery itself, or so contriving that the furnaces should consume their own smoke?—No; even assuming a great deal of smoke in the air, Dr. Reid had a scheme for determining by draughts the exclusion of all such dust, so as not to approach the pictures.

373. What proportion of dust, arising within the building, is attributable, in your judgment, to the heating apparatus in use?—I am not aware that any unusual evils of the kind we are considering result from that.

374. *Chairman.*] You have stated that you have heard that Mr. Barry has a mode of protecting the pictures in the place where they now are?—Yes.

375. Do you mean a distinct mode of protecting them from that referred to by yourself, namely, that of covering them with glass?—Yes, a mode of excluding, as I understand him, the smoke and dust.

376. Would that exclude the dust that is brought in by the crowds who come in to see the pictures?—I should imagine not; but according to Dr. Reid's system, even that would be excluded; I speak of Dr. Reid's system, because he furnished a paper upon the subject, not with reference to the National Gallery, but with reference to the pictures in the New Palace at Westminster; that paper is published in the Appendix to the First Report of the Fine Arts Commission.

377. Do you know of any building in which either the system of Mr. Barry or the system of Dr. Reid has been practically introduced?—No, except Dr. Reid's in the House of Commons.*

378. With regard to the present site, in looking forward to additional gifts of pictures to the public, do you think the present site is a desirable one for the purpose of obtaining further space, when that may be required for more pictures?—Yes; I think sufficient space can be found on the present site.

379. Space enough?—Yes.

380. Upon the whole, are you of opinion that it is desirable to retain the present site, or that it is desirable to look out for another site for the pictures of the National Gallery?—I should have no objection whatever to the present site, if the pictures could be properly protected. I have no idea of the efficacy of the means proposed by Mr. Barry or Dr. Reid.

381. When you say that you are prepared to adhere to the present site, you mean if the scheme proposed by Mr. Barry, or the scheme proposed by Dr. Reid, should, after experiment, be found to be applicable?—Yes; it is only on that condition, the perfect accomplishment of that condition, that I should consider the present site good enough.

382. But

* On referring to Dr. Reid's paper, I find the following passage: "At the House of Commons no air has been admitted since the alterations made there in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities, mechanically suspended in the air to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the House."—Report, &c., p. 47.

382. But that scheme, upon which the retaining the pictures in the building site depends, has not yet been applied to any building?—Not that I am aware of.

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383. *Mr. Baring Wall.*] Do not you think, independently of the dust and smoke, that the present site is the best in the whole metropolis?—Perhaps it may be, because I consider that the evils arising from the crowds might be regulated by admitting certain numbers at a time; of course, assuming that there is greater space, and that the visitors, though numerous, would not be so crowded.

384. To whatever site you remove the Gallery, I apprehend that the internal dust would be the same in all situations; that is, the dust arising from the admission of the visitors?—Yes, according to their numbers.

385. So that, in point of fact, the only question to be considered is, whether any means can be adopted of excluding external smoke and dust?—As I said before, the scheme of Dr. Reid included even the means of doing away with the dust brought by the visitors.

386. The dust brought by the visitors would be exactly the same at Kensington as in Trafalgar-square; would it not?—I do not see that there would be any difference.

387. There would be no difference in the dust collected by the visitors passing through the Gallery?—I imagine not.

388. So that, in point of fact, if Mr. Barry, or any other gentleman, could suggest a plan to prevent the dust arising from the smoke of the metropolis affecting the pictures, that would be quite sufficient, and all that would be required; would it not?—Yes; I think that every other evil might be avoided by proper regulations.

389. Whether the Gallery were removed or not?—Yes.

390. *Chairman.*] Did you not state in your Report, that on the days on which the guard, after having been changed, returns to St. George's Barracks, crowds of persons, without calling or occupation, come in large bodies and fill the rooms of the National Gallery?—Yes; I have been called upon to assume that the crowds would be the same; I did not enter into the causes why the crowds would be greater in one place than the other; I understood the Honourable Member's question to set out with the assumption that the crowds would be the same under both circumstances.

391. You assume that if the National Gallery, for instance, were placed out at the westernmost end of Hyde Park, the same crowd that now flocks into it of persons without calling or occupation would equally flock into it there?—I understood that I was called upon to assume that; I am not aware that it would be the case.

392. Is not that an assumption contrary to all probability?—I am not aware whether the barracks in the neighbourhood might not lead to the same effects.

393. Do you think that, as in the year 1849 the total number of visitors is stated to have been above 590,000, if the Gallery were placed at a distance from a great thoroughfare, such as Charing Cross is, an equal number of visitors would flock into it in the course of a year?—One reason why there would be a great accession of visitors is, that many persons who are in the habit of visiting collections of pictures, especially ladies, avoid the National Gallery on account of the crowds that go there; and all that class of visitors would certainly be more numerous in the event of there being greater facilities for them to see the pictures.

394. *Lord John Russell.*] Should you not suppose that there are many persons who are engaged in business, who are enabled to visit the National Gallery without any great inconvenience at present, who would be debarred from going if it were any considerable distance for them to walk to the Gallery?—Yes, I am quite ready to admit that. I am not prepared to recommend that the Gallery should be opened on Sunday afternoons. I think, when I was examined before on this subject by a Committee of the House of Commons, the possibility of such an arrangement was talked of; but if I gave any opinion upon the subject then to the effect that the Gallery might be opened on Sunday afternoons, as the Zoological Gardens are, and as the Botanical Gardens in the Regent's Park are, I would beg to say that I no longer hold that opinion. I think, that when churches are opened, places of amusement should not be opened at the same time.

395. Then if the National Gallery were removed to a place at such a distance as Kensington Palace, a person who went in the morning to do business in the

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city, or any part of the metropolis, and who did not finish his labours till 4 or 5 o'clock in the afternoon, would not be likely to visit the National Gallery?—I think that is a serious objection.

396. *Chairman.*] For those persons who went to study the pictures, would it not be rather an advantage to find the Gallery less crowded by the numbers who came in there without any occupation or calling?—Certainly; but I should say that by reserving one day, when visitors might pay, even in the present situation, that end would be attained.

397. Then one of your recommendations would be, that a day should be reserved on which people should obtain admission by payment?—Yes; that, I think, would be a very proper regulation, if the Gallery is to remain where it is, in order to give persons who now never visit it an opportunity of seeing the pictures; and with reference to some classes of persons being prevented from visiting the National Gallery in the event of its being further from London, I should say that what I have already admitted on that subject is somewhat qualified by the fact that Hampton Court is visited by numerous bodies of people.

398. Artists very seldom visit the Gallery on the days when it is opened to the rest of the public, do they?—I can hardly say.

399. Did you not observe that when you had the charge of the pictures?—I have frequently met artists there on other days.

400. When you had charge of the pictures, did you discourage the artists from copying the pictures?—No, on the contrary, I recommended that the students of the Royal Academy, who addressed a petition to the Trustees on the subject, should have greater facilities afforded to them, and that the number of those allowed to copy there should be increased.

401. You thought that they should have greater facilities afforded to them for copying?—I recommended that the number should be increased.

402-3. This question was asked of Mr. Uwins, "Have you observed whether they come to copy pictures for sale, or whether they come as students?" to which he answered, "I am sorry to say that it is a very common thing indeed for them to copy pictures for sale; I do everything I can to prevent it, and to discourage it in every way I can, because I consider it a very improper course." Do you consider it improper that artists should come to copy good pictures in the National Gallery in order that they may sell copies of them?—The National Gallery, when opened to students for copying, is supposed to be so used for the purposes of study; but I do not see that the two could not be combined, and I know that the system of copying with a view to sale exists in all foreign galleries.

404. Do you see any objection why that liberty which is allowed to artists in all foreign countries should be withheld from those in this country?—I see none whatever.

405. Do you think that the practice of discouraging them from copying tends to promote higher art in this country?—I confess I do not see that it can have any such effect.

406. *Mr. Wakley.*] Do you see any objection to the practice?—In the first place, it would be impossible to prevent it; and I do not see any objection, because an artist who copies a picture for sale is likely to do it with great attention, for his own interest. As to copying, Sir Joshua Reynolds says, that "those who spend much of their time in making finished copies, end in being unable to produce anything original;" that is an objection to much copying. As to what is to become of the copies they make, I think it would be useless to inquire.

407. *Chairman.*] The object being, among others, to promote a taste for art among the people, is not one mode of doing that to enable them to buy copies of good pictures?—I see no objection to it.

408. *Mr. H. Hope.*] Have you made any experiments on the distance to which the smoke of London extends during the prevalence of an easterly wind?—I have only remarked that the trees in Hyde Park are blackest on the east side, but I have made no observation as to the extent.

409. I presume that the black on that side of the trees would naturally arise from the circumstance that most smoke comes from the east?—Yes, and if London were to travel further west, the evil would be continued.

410. You have not remarked the distance to which the heavy mass of smoke that seems to hang over London extends during the prevalence of an easterly wind?—No; but as it is likely to come always from the east, the closing of windows and
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certain contrivances might be adopted, so as to exclude the smoke when the east wind prevails. C. L. Eastlake, Esq.

411. Sir *R. H. Inglis*.] Most of the rain which washes the buildings comes from the west, does it not?—I believe so. 24 June 1850.

412. Mr. *H. Hope*.] Do you absolutely recommend a glass covering to the pictures, as a remedy for the evil to which they are exposed?—Supposing the present evils to continue in the National Gallery, and the site to be unchanged, I would strongly recommend the use of glass; whatever objection can be made to it, as interfering with the proper sight of the picture, is more than counterbalanced by its insuring the more effectual preservation of a work of art.

413. Did you not say that a number of pictures would be turned into mirrors?—The darker a picture is, the more that effect would be produced.

414. In that case would not the effect of the picture, and the advantage of seeing it, be absolutely destroyed?—It would be very much interfered with; there are many such cases now in the National Gallery. The large Cartoon reflects the floor and light coloured dresses, so that it is very difficult to see it; but one cause of the evil in that instance is that the work itself is so faint; the reflected image is almost as strong as the work itself. In a picture where the forms are more distinct, there is not so great a difficulty in seeing the work.

415. Would not a large portion of the advantage of using glass arise from the possibility of sealing it hermetically, so as to protect the pictures?—Yes.

416. But the necessity of moving the glass would, to a certain degree, do away with the utility of it, would it not?—Yes; and for that reason I would not recommend the glass to be removed, unless it was positively required.

417. Still any mechanical arrangement for shifting the glass would, I presume, necessitate the admission of a considerable degree of draught and dust when the glass was opened?—No; I apprehend that it is possible to enclose the pictures so effectually that, although the glass might be removable, the picture would be sufficiently protected. There are examples in the National Gallery; for instance, a small Raffaele, “The Vision of a Knight,” is most effectually preserved, though the glass can be opened; in other cases the glass does not fit so nicely.

418. Has it ever occurred to you that it would be possible to see the pictures through a sort of glass partition that would divide the company from the pictures, and yet not be applied so close to the pictures as to produce any effect upon them?—It would be at such a distance as to make any minute and satisfactory observations of the pictures impossible.

419. Would it be necessarily at such a distance?—I should think it would interfere more with the satisfactory inspection of the pictures than the usual mode.

420. More so than by covering the pictures with glass?—I think so; I would merely mention, with reference to covering pictures with glass, that Leonardo Da Vinci, who made it an object to protect his pictures as much as possible, speaks in one part of his works of an “eternal varnish,” that was to be composed of a thin plate of glass to be fastened on the picture by means of a liquid varnish.

421. Sir *R. H. Inglis*.] Is there any instance of the application of that principle to any one of Leonardo Da Vinci’s own works?—Not that I am aware of.

422. Is there any instance in the Gallery of the Vatican in which glass is applied to any of the pictures?—I have seen no such instance; I think the observation of Leonardo Da Vinci is chiefly interesting as showing that he considered the preservation of a picture of paramount importance; the glass, applied as he proposed, would be quite as objectionable as a moveable glass.

423. With the exception of small pictures, like the Correggios in our own Gallery, are you aware of any instances in Berlin, at Dresden, at Munich, or at Madrid, in which pictures are covered with glass?—Yes, there are several; I remember the “Madonna della Sedia,” by Raffaele, in Florence; that is covered with glass, and it is very difficult to see it; the light is not very good, and the picture is dark.

424. But in the Vatican there are none?—There may be some in the Vatican, but I do not remember any.

425. In Dresden is there one?—Raffaele’s “Madonna di S. Sisto” is covered with an enormous plate of glass; I have not seen it since it has been so covered.

426. How many years has it been so covered?—About 10 years.

427. So that it must have existed about 330 years without glass?—Yes.

428. Are you aware of any picture at Madrid that is under glass?—Yes; I

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think there are some; but I have never been in Spain, and I have no accurate information about it. I have seen pictures in private collections under glass, and have had opportunities of remarking the good effect of glass in preserving the varnish perfectly.

429. Will you be pleased to mention to the Committee any galleries in England in which choice pictures, or any pictures, are covered with glass?—I saw a picture lately, at Gatton-park, belonging to the Countess of Warwick, by Leonardo Da Vinci, which is extremely well preserved, and it has a glass before it; the varnish is not chilled in the least, and it is in perfect preservation; I attribute that to its having been covered, I believe for some years, with glass.

430. If it be a work of Leonardo Da Vinci, and shall have only been covered for the last few years, it is obvious that it must have been three centuries and a half, perhaps, uncovered?—Yes; I know of no instance where a picture has been covered for a very long time with glass.

431. Is there one picture in Sir Robert Peel's collection which is covered with glass?—I cannot say.

432. Is there any picture in the Marquis of Westminster's gallery which is covered with glass?—I do not remember.

433. Is there any picture in the Earl of Ellesmere's gallery which is covered with glass?—I had given so little attention to the matter formerly, that I am unable to speak with certainty; but as any instance is good for the fact, I may state that I have a Flemish picture myself, which has been under a glass for four years; it was varnished before, and that varnish is as fresh as if it had been put on yesterday.

434. The picture to which you adverted in your last answer is the picture, the Committee may probably assume, to which you adverted in the early part of your examination, namely, the portrait by Rembrandt?—No; it is an early Flemish picture.

435. Assuming it to be an early Flemish picture, it has at any rate been two centuries, if not three centuries, without glass?—Yes; in all probability.

436. You cannot state from your own personal knowledge, that there are many instances, if any, in which, in the private galleries of English gentlemen, it has been found expedient to cover the pictures with glass?—I do not remember any other instances than those I have named; the Raffaele, in the Pitti Gallery, is the case which I remember best, because I recollect the difficulty of seeing it. The greater necessity of protecting pictures by some means or the other on this side the Alps, as compared with Italy, seems to have interfered at all times with their public display; Albert Durer tells us, in his Journal, that he paid two silver pence to have the altar-piece at Cologne (enclosed by doors) opened for his inspection.

437. Your recommendation of glass to cover the pictures is founded, perhaps, rather upon a general sense of the evils existing in the actual locality of the National Gallery than the necessity of counteracting those evils by some artificial means?—It is founded upon an experience of a few years, as I have seen that varnish on pictures under glass remains unchilled without being wiped, or without anything being done to it; and on comparing pictures so protected with others not so protected, I see a decided advantage in the use of glass.

438. Is four years a long period for a picture to remain without a renewal of the varnish?—I merely compare two cases, the one with glass, and the other without glass, and I see a decided superiority in the pictures covered with glass.

439. Can you state any mode by which the application of glass could be adopted in the case of the large pictures in the National Gallery, so as to be able to remove the glass for the more minute inspection of artists?—No, I am not prepared to say how that could be contrived, so that the glass could be easily removed, and without danger.

440. Colonel Rawdon.] Will you inform the Committee whether you find that the varnish darkens or discolours more the pictures in the National Gallery than any other pictures you are acquainted with?—I think it does; and I attribute it to the surface being moistened by the effects of respiration and perspiration from the crowds, and to the consequent ready adherence of dust.

441. Supposing that the smoke and the dust were excluded by Mr. Barry or Dr. Reid's plan, the pictures would still be exposed to the exhalations from the crowds; will they not?—Yes; and that would be always, to a certain extent, a cause of their discoloration; the case is exemplified in pictures painted in oil on walls; they are known to turn black; the reason is, that the moisture of the

the atmosphere is soonest condensed on the coldest surface, and when the surface is once damp, it attracts any floating dust. Oil pictures on walls, particularly on stone walls, are known to turn black very soon.

442. If the dust and smoke could be excluded by Dr. Reid's or Mr. Barry's plan, you expressed yourself rather favourable to the locality of the present building, did you not?—Yes, I did.

443. And you consider that there are means sufficient for extending the building, so as to meet any future requirements?—Yes, but in saying that the present site is a good one, I assume that the building is to be materially altered. I consider it is most desirable in a picture gallery that there should be no object which can on any side overshadow the building, as is now the case in the great room; the "Sebastiano del Piombo" hangs on a side of the room, which is overshadowed by the dome and chimnies on the opposite side. No object should be seen from the skylights of a picture gallery.

444. The large tower belonging to the Baths and Washhouses would cast a shadow into the Gallery, would it not?—That is too distant, and does not come within the objection that I have hinted at. It would be never seen from the skylight, on account of its distance; it is only when the object is so near as to obstruct the light.

445. With regard to the present arrangement of the National Gallery, do you approve of that?—I think it might be improved in some respects; but perhaps it would be premature to suggest any methodical arrangement. I approve of the plan which is now adopted in the Louvre, that of putting particular masters and their followers together; but they have departed from that principle in the great room in the Louvre, by making a sort of tribune, where the choice specimens of every master are put together; under such circumstances pictures rather injure each other. And that is the case where a gallery is not very copious in its specimens; the specimens of particular masters are not numerous enough to be put together, so that different schools interfere with each other.

446. You stated, supposing the pictures were removed from London, that Kensington Palace would be a desirable situation for them?—That is about the distance and the direction I should recommend.

447. You stated, I think, that the danger to the pictures arose principally from the east wind; the large open space on the east side, being Hyde Park, must remain free, and you would consider that, probably, an additional reason for choosing Kensington Palace?—Certainly.

448. Kensington Palace is also open on the west side, is it not?—Yes.

449. Does the space which you say would be sufficient for the National Gallery, include the site of the present barracks?—The designs that I have seen are rather enlarged on the south side than behind. A great space might be gained immediately by building out as far as the railing, which is a space thrown away, as the building now stands, on the south side.

450. That would involve a new front, would it not?—Yes; I suppose very great changes in the building to make it fit for a National Gallery in its present place.

451. Could you feel certain that other buildings would not be erected close to the National Gallery, to give the same interruptions of light that you now complain of?—I should hardly think that the light could be interrupted. I cannot imagine the erection of any buildings that would interrupt the light; but there might be buildings erected that would cause great smoke.

452. You allude, in your Report, to the dirt coming in at the backs of the pictures; have you ever taken any precautions yourself to exclude dust from the backs of the pictures?—No; but I believe that many artists are in the habit of protecting the backs of their pictures, with a view to defend them from damp as well as from dust; the late Mr. Collins always protected his pictures in that way.

453. Do you know by what means he effected that?—By putting additional canvas behind them.

454. Was it placed at a little distance from the back of the picture itself?—I forget whether it was immediately applied to the back of the picture, or at a little distance from it; but it would have the effect of excluding the dust in either case.

455. *Sir Robert Peel.*] On which side do you think that the National Gallery

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is capable of extension ; on the side nearest to St. Martin's Church ?—On the south side ; the side fronting the Fountains.

456. You mean contracting the space between the balustrade and the present front ?—I speak only from some of the designs that I have seen, particularly the designs of Mr. Ashton ; I have heard, from Mr. Cockerell, but I have not seen his designs, that he gains space in the same way by taking in all that space up to the line of the iron railing.

457. In that case the present foundations would be of no avail, would they ?—Perhaps not ; I should suppose that very considerable and very expensive alterations would be requisite.

458. The alterations would be at least as expensive as if a new building were erected, would they not ; for instance, there would be the expense of pulling down the building already in existence ?—I believe that Mr. Barry has also a design ; I do not know what his plan would be, or how far he would make use of the present building.

459. There is no possibility of lateral extension, is there ?—No possibility, I believe, of much lateral extension ; there would be a possibility of extension behind ; Mr. Ashton has a plan of projecting a room on columns, so as not to interfere with the area of the barracks, but only proposing to have a large room on columns, which would be part of the National Gallery.

460. That would contract the space in the barrack-yard, would it not ?—Not the area, because the proposed room would be on columns.

461. That would be a very small addition, would it not ?—Very small.

462. Do you recollect that when the Keeper of the Louvre was recently appointed, some change was made in the management of it, and that a report was made upon the principle of such arrangement of the pictures ?—Yes, and I have given that report to the Honourable Chairman.

463. Are not the pictures which have been presented or bequeathed to the nation by individual possessors of pictures, of very great value ?—Certainly.

464. Will you be good enough to state the names of the contributors ?—Sir George Beaumont and Mr. Holwell Carr are among the principal contributors ; also Lord Farnborough and Mr. Vernon ; those are the four principal contributors.

465. Some of those collections were left to the British Museum, were they not, or under the charge of the Trustees of the British Museum ?—I do not think that any of the collections to which I have alluded are among those.

466. Those are collections left for the benefit of the public by individuals possessing collections of pictures, are they not ?—Yes.

467. And are there several other pictures, though not large collections, which have been left, in addition, by other persons possessing pictures who have from time to time presented pictures to the National Gallery ?—Yes.

468. The pictures thus presented without cost to the nation form an important part of the collection in the National Gallery, do they not ?—Certainly.

469. Do not you think that if there was an impression that the pictures deposited in the National Gallery were liable to injury, that such an impression would very materially check the disposition to give pictures to the National Gallery ?—Yes.

470. Is it not of great importance, independently of the preservation of the pictures that we now possess, with a view to future presentations and bequests, that there should be an impression on the public mind that pictures will be preserved as carefully and for as long a time as it is possible to preserve pictures ?—Certainly, and that they should be well seen.

471. Have you not a general impression, that, provided there were a perfect conviction on the part of the proprietors of pictures that they could be deposited with perfect safety in the National Gallery, we might hope to receive very important additions by gratuitous presentations and bequests ?—Yes, I have quite that conviction.

472. Do not you think that it would be even the pecuniary interest of the public to give such an assurance ?—No doubt of it.

473. Have there not been instances in which valuable collections of pictures have had another destination, in consequence of there being no suitable place to receive them ; I allude particularly to the Dulwich Gallery as an instance of that ?—Yes, that was an instance, but I do not happen to know of any case in which pictures were not bequeathed to the National Gallery because there was an apprehension that they would not be well taken care of or displayed.

474. It

474. It is generally understood, is it not, that had the nation possessed a place of safe deposit, the pictures in the Dulwich Gallery would have been given to the nation?—Certainly.

475. Supposing that the pictures were placed in Kensington Palace, or some place equally free from the risk of injury from smoke and dirt, might not the Cartoons be safely removed from Hampton Court Palace?—If there were a National Gallery or any building fit to receive the Cartoons at such a distance from London as Kensington Palace, I should say that that would be a safe place to exhibit them.

476. You would not object to their being removed to a National Gallery on the site of Kensington Palace?—No.

477. Should you object to them being removed to the present National Gallery?—Yes, I should.

478. You think that there would be risk of injury to them if they were placed in the present National Gallery with unlimited access?—Yes, they would require to be put under glass. The necessity of such protection is greater when a picture is not varnished. A drawing is much more likely to be injured by dust adhering to it than a picture, which can be varnished.

479. Suppose the right of unlimited access on the part of the public on certain days still continued, would not the very circumstance of the distance of Kensington Palace from the heart of the metropolis check the extent of admission?—That question has already been put by a Right honourable Member of the Committee, Lord John Russell, and I have stated my impression to be, that the numbers of one class would be reduced; but, on the other hand, another class of persons would increase; I allude to those who are now prevented from visiting the National Gallery, because of the crowded state of it, from the class of persons who go there at all times.

480. You do not think that the interests of art would suffer if artists had an opportunity more carefully to inspect the pictures?—Certainly not.

481. Colonel *Rawdon*.] Do you consider it advisable, for the purposes of education generally, that the Cartoons should be exhibited in the National Gallery?—I think it most desirable that they should be as accessible as possible, consistently with their preservation.

482. Do you think it advisable that drawings by the old masters should form a portion of our National Gallery?—I think it most desirable.

483. For the purposes of study?—Yes.

484. With regard to the present National Gallery, you would think, perhaps, that they could not be placed there without injury?—The only objection to placing drawings in the National Gallery is now the want of room. I assume that drawings would be always under glass.

485. Mr. *Bankes*.] Supposing the National Gallery to be extended in the manner which you have spoken of, by a considerable erection in the front, would not such erection greatly interfere with the view of the portico of St. Martin's Church?—I should think it would.

486. Viewing it from the westward?—Yes.

487. Are you aware that that was the reason for placing the building where it is, to secure a view of that portico, which is reckoned very handsome?—Yes; I remember that a good deal was said about it at the time, and petitions were got up from the people in the neighbourhood.

488. In point of arrangement, do you consider that it would be an improvement to the National Gallery to have its elevation very greatly increased by putting another gallery on the top of the existing building?—It would be a great improvement to the appearance of the building, and most desirable in that point of view.

489. Would not that, then, be the best mode for securing the additional accommodation which is required in point of space?—It would be one mode; but I apprehend that an extension of the area of the building would be also necessary.

490. For what reason do you apprehend that?—In order to provide room enough.

491. Supposing a gallery to be placed at the top of the present Gallery, which should run from end to end, would not that give a very large additional accommodation?—Then the rooms below could only have a side light.

492. Do not you consider that there are some pictures that are seen to equal
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C.L. Eastlake, Esq. advantage by a side light as by a sky-light?—Yes, small pictures might be so seen.

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493. In that case, then, there would be one range of building adapted for the smaller pictures, and the upper range adapted for the larger?—A certain portion only underneath would be left for small pictures, because the light would not be sufficient with side windows to light the centre of the room.

494. I am supposing that there should be at the top of the present building a gallery at least equally good with the present, which would receive the existing pictures and a great number more?—I see no other objection to such a plan.

495. With regard to the question of moving the building to another site, are you aware of the site of what is called the Deer Park in Hyde Park, adjoining to Kensington Gardens on the east side?—It would not be quite so distant, but would be a very good situation.

496. That would be less distant, and you would secure an open area all round, having Kensington Gardens at the back, and Hyde Park in the front?—Yes.

497. Do not you consider that that would be a preferable situation to the site of Kensington Palace, which nearly adjoins buildings on the western side?—The only objection is, that it would be somewhat nearer to London, and nearer to the source of the smoke.

498. Do you consider that the situation of St. George's Hospital would be greatly preferable to the present situation of the National Gallery?—Yes, I think it would be better.

499. Do you think that it would be so considerably better, that, supposing other circumstances to permit, it would be worth removing the Gallery to that spot?—I am not sure whether it would be sufficiently removed from the smoke.

500. Because in that case the existing building might be used as a hospital, and that fine site would not be then lost to the public; what is your opinion of a proposition of that description?—I think that it is hardly removed enough from the smoke, but the situation is better than the present one.

501. *Chairman.*] You have stated that the arrangement of the pictures by schools is, in your opinion, the best?—Yes.

502. At the same time you have stated that a great many of the pictures in the National Gallery have been given by individuals?—Yes.

503. When individuals give collections, do they not sometimes stipulate that they shall be kept together?—Yes; it was so stipulated in the instance of the Vernon Collection, but not as to any other.

504. Do you think that it would be a wise regulation to make, that no pictures should be received accompanied with such a stipulation?—It would depend much upon the magnitude and merit of the collection; I should be sorry to fetter the givers of pictures.

505. Would it not prevent a great many pictures being given, if an individual thought that they would be separated, and no longer associated with his name?—No, I do not see that any reasonable objection could be raised to that, because every picture would be inscribed with the name of the giver, and their being spread about would be rather an advantage than otherwise.

506. You do not think that a person who gives a fine collection of pictures wishes to have it kept together and recorded under the name of his gallery?—Not unless the gallery is important enough, as I said before, to warrant such a condition.

507. Would it be wise to make a rule, that in case of persons giving their pictures with such a condition, the pictures should not be received?—It is one of those questions which the Trustees would have to consider; such a condition might be proposed when the pictures were of inferior merit, and in that case it would be unreasonable to comply with it.

508. The complying or not with that condition would be a preliminary question with regard to the arrangement of pictures by schools, would it not?—Certainly, it would interfere with it.

509. You stated that it was an advantage to combine original drawings with pictures for the purposes of study?—Yes.

510. And that they should be in the same building?—Yes.

511. That would extend very much the size of the building, would it not; if original drawings are to be purchased, there must be a space to see them, and considerable additional room must be required for them?—Yes; the drawings might

might hang in the corridors if there were sufficient light, and without supposing the purchase of drawings, such works might frequently be given. There is one in the National Gallery; it was presented by Lord Vernon; and two that were presented by Lord Ellesmere.

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512. Wherever original drawings are hung up, they must require a good light, must they not?—Sufficient light, but perhaps not so much light as pictures.

513. Do you think, for the purpose of promoting the study of art, that it would be an advantage that a collection of prints from the pictures of the old masters should be combined in the same building with the pictures?—I think it would be very desirable, but I should not recommend that such prints should be framed, except, perhaps, in the instance of engravings from particular pictures, which could throw any light upon their history. In the Museum of Caen, in Normandy, there is a picture by Perugino, representing the “Marriage of the Virgin.” It is known that Raffaello copied that picture very closely; and in order to show how closely he has copied the work of his master, an engraving from Raffaello’s “Marriage of the Virgin” is hung under that of Perugino; there, the print adds to the interest of the picture, and throws light on the history of art. With regard to collecting engravings, and depositing those engravings in the National Gallery, I think it very desirable that there should be a complete collection of works in galleries; most of the galleries in Europe are now engraved, and it would be very desirable to have such works to refer to.

514. You would have also a department connected with the National Gallery for that purpose?—I think something approaching to a library; perhaps the Board-room of the Trustees might be so used; I also think it very desirable that there should be, somewhere in London, either at the British Museum or in the National Gallery, a collection of casts from the finest antiques. Perhaps wherever the fine works of sculpture are deposited would be the fittest place; whenever the Elgin Marbles or other works are inspected, and a comparison is made with previously known works of ancient sculpture, it is most desirable that those examples should be on the spot, to be referred to for the sake of comparison.

515. Would you wish to bring all the sculptures from the British Museum also to the National Gallery?—No, I am not prepared to recommend that, though it might be a question whether all works of art ought not to be under the same roof.

516. The effect of adopting such a recommendation would be to take the National Gallery to the British Museum, would it not?—No; I was led to recommend that there should be a gallery of casts somewhere, on the same principle that a collection of prints and works on galleries should be formed, for the purposes of comparison, wherever fine works of sculpture are; and perhaps they had better be under one roof.

517. If you would recommend that the sculptures should be brought to one building, would not that, instead of bringing together many works that are only valuable for their antiquity, be bringing together those that are only valuable as specimens of art?—That objection applies to all collections of art; you must begin, in order to have a complete history, from the rudest specimens of all schools.

518. Sir Robert Peel.] Speaking of what is practicable, do not you consider that it would be better to confine ourselves to obtaining a very good National Gallery for the admission of pictures?—Yes; I was about to correct an observation that I made with reference to placing all works of art under the same roof; I had not previously contemplated that.

519. Are you aware that there is a very good collection of drawings by the old masters, and a very good collection of engravings, in the British Museum, at present, and that additions are constantly being made on the representation of the Trustees, and with the authority of the Treasury?—Yes.

520. Do you not think that if access is now given to engravings, and a provision is made for the future exhibition of drawings in this way, that from time to time a selection of drawings will be made, and that artists will have an opportunity of inspecting them there?—Yes.

521. Are you not aware that there must be very great difficulty in transferring the custody of some portion of the engravings and some portion of the drawings at present possessed by the British Museum to another establishment, because

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they had been presented by persons specifically to the Trustees?—Yes, certainly.

522. Would it not be a great misfortune to separate those which have been purchased from those which have been bequeathed?—No doubt. I think it desirable that any works of art which illustrate each other should be under the same roof, or as near each other as possible; it is sometimes desirable to refer from a picture to an engraving, or from a picture to a statue.

523. Do not you think, if there were a new building constructed to provide for the safe-custody and for the favourable exhibition of the present pictures, and accommodation found for any pictures which might hereafter be either purchased or presented to the nation, that it would be a very great object gained, even if that building did not admit of a provision for the exhibition of engravings and drawings?—Certainly. It happens to be the case in most foreign galleries that sculptures and paintings and engravings are under the same roof.

524. Sir R. H. Inglis.] Is that the case at Munich?—It is not; but the galleries are near each other.

525. Is that the case at Dresden?—At Dresden, I am not sure; but it is the case in Florence and in Rome.

526. Mr. Wakley.] You have referred to plans which have been proposed by Dr. Reid and Mr. Barry for purifying the air in the National Gallery, supposing he present site to be maintained; have you seen those plans?—No.

527. Are such plans in existence?—I stated that Dr. Reid alludes to his plan in a Paper which was printed in the Appendix to the First Report of the Fine Arts Commission, and he states that it is possible, by certain contrivances, to determine the draught in the building, so that all the particles of dust shall be carried away from the pictures or from the rooms. He says, "In public galleries, subject to the daily concourse of numerous individuals, the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion."

528. Is there a plan upon which they have mutually agreed?—I believe not.

Dr. Gustave Frederick Waagen; Examined.

Dr.
G. F. Waagen.

529. Chairman.] YOU are Director of the Royal Gallery at Berlin?—Yes.

530. You have been director there for many years, have you not?—For 24 years.

531. You gave evidence, did you not, before a Committee of the House of Commons in 1835?—Yes, I did.

532. Have you seen the pictures in the National Gallery lately?—Yes.

533. Did it appear to you that those pictures were suffering from atmosphere and from dust?—Comparing those pictures with the pictures under my care, I found a striking difference; my memory is very good, and I retain impressions after seeing pictures; I should say, for instance, with regard to the state of the "Sebastiano del Piombo," that I found it more darkened in all parts.

534. Do you think that the pictures in the National Gallery are altering more rapidly than they would be likely to alter if they were in the Gallery at Berlin?—I have not the least doubt about it.

535. Do you attribute that to the atmosphere in which they are placed?—Yes, I do.

536. Have you, in your Gallery at Berlin, adopted any particular means for the preservation of the pictures?—The greatest enemy to pictures is damp; and to avoid that, we have a system of maintaining a medium temperature, not too cold and not too warm. In the winter, which is very cold sometimes in Berlin, all those rooms are heated with warm air; but to avoid the great dryness of that air in every place, a vessel with water is placed in each room, and the air is moistened by the water; and in one day a large vessel is thus quite exhausted; and that is not only useful for the pictures, but it is useful also for the public, because otherwise the air would be too dry, and not wholesome.

537. You are of opinion that an equable temperature is beneficial?—Yes; I should say that the difference between summer and winter in the gallery is no more than about 10 degrees. In the winter, when the heat in the rooms rises to more than 11 degrees, then we close the openings for the warm air.

538. Are you acquainted with the Gallery at Dresden?—Yes.

539. Is that warmed in the winter?—No, it is not possible, because it is an ancient building, and it would be dangerous to make such an arrangement.

540. Therefore

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540. Therefore that gallery undergoes the change of temperature between summer and winter, without any artificial means being used to equalize it?—Yes; I have known the pictures in the Dresden gallery for 36 years, and I have been extremely sorry to see in what a terrible manner these fine things have been injured; and I have published two short articles upon the subject; and also a pamphlet has been published in Dresden, attributing that bad state of the pictures to the dust of charcoal, which is used in Dresden; some of those pictures are in a very damaged state, and covered with a brownish coat. A chemist at Leipsic found that it was nothing else but the damp that was upon the pictures; and when cracks are formed, this dust enters the cracks, and those cracks go through the colours; and when that happens with a fine Dutch picture, such a picture is quite damaged; it is quite covered with a net of dark cracks.

541. You have stated that the first means you adopt is to have an equable temperature; do you adopt any means to preserve the pictures from dust in the Gallery of Berlin?—We prevent the dust from entering the cracks by dusting the pictures, as lightly as possible, once a fortnight, with the most delicate feather brush.

542. Is the Gallery at Berlin open to all the public?—Every day to all the public, in the summer from 10 till 4, and in the winter from 10 till 3.

543. Can you state how many people, on an average, visit that Gallery in the course of a day?—The numbers are very various. In some months there are very few visitors, when the days are so very dark and short, as in November and December. In the spring there are a great many foreigners in Berlin, and also in autumn, returning from their travels, and that makes a very great difference; there are very many visitors then.

544. Do you think there are as many as 300 or 400 in a day, or more?—I believe 300 in a day.

545. Is there any day kept apart for artists?—No.

546. Are artists allowed to come and copy the pictures every day?—With the exception of two days, Monday and Saturday. In Germany the working people make a feast day of Monday, and so many people visit us, that, if the artists were there, the visitors would not see the pictures, and the copyists would be hindered.

547. Are any of the pictures in the Gallery of Berlin covered with glass?—Not one, because we maintain a moderate temperature. I should say that we varnished the pictures about 25 years ago, and there are, perhaps, not more than 40 or 50 of them that want a new coat of varnish, and that is owing to the good effect of the moderate temperature.

548. Should you think it a good mode of preserving pictures to cover them with glass?—Yes; I am sure it does good; but it is not possible to study a picture covered with it; an amateur can have no more enjoyment from it, and the copyist cannot see well enough to make a good copy when the picture is very large. For instance, there is the famous Raffaele in Dresden, which is covered with glass, by which so many reflections are occasioned, that it is not possible to enjoy the picture.

549. You think that when a picture is covered with glass the amateur cannot enjoy it, and the artist cannot copy it as a study advantageously?—No.

550. The pictures in the Berlin Gallery are lighted by side lights, are they not?—Throughout.

551. There are some large pictures in that Gallery, are there not?—Yes, but not so large as the “Sebastiano del Piombo,” but pretty large.

552. Have you found the side lights quite sufficient?—Yes, when the light is admitted at a high angle.

553. Was the side light in the Gallery at Berlin adopted from preference, or was it adopted from necessity?—It was adopted from preference, because in all those *ateliers* of painters that I know, they have chosen in preference the high side light, and we thought, in the same manner, that what the painter chose as the best light to work by, would be the best to see pictures by.

554. Are there many pictures that have been presented to the Gallery in the Gallery of Berlin, or have they been all purchased?—I am sorry to say that we have only very few.

555. Mr. Goulburn.] Did you not state that the greatest number of persons who visited the gallery in a day was 300?—I did not say the greatest, but the average.

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556. Sir

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556. Sir *Robert Peel*.] What is the distance of the Gallery from the central part of the town, or that part of the town where the population is most collected?—It is quite a central position between the new town and the old town.

557. And therefore in a great thoroughfare?—Yes.

558. And convenient for the whole of the population to have access to it?—Yes.

559. Does the smoke in Berlin arise more from wood fires than from coal fires?—Very much more from wood fires.

560. And it is not so injurious to the pictures on that account?—No; that makes a very great difference.

561. The atmosphere is drier also, is it not?—Yes, it is well known that the atmosphere of Berlin is very dry.

562. Sir *R. H. Inglis*.] The distance of the Gallery at Berlin from any other building is considerably greater, is it not, than the distance between the National Gallery of London and any of its adjuncts?—Yes.

563. Is not the nearest building to the Berlin Museum the Royal Palace?—Three buildings are near together, the Cathedral, the Arsenal and the Royal Palace; they are the most near.

564. Forming in some degree what may be called three sides of a square; that is to say, the Cathedral and the Royal Palace being at right angles to each other?—Yes.

565. And a large square being in front of the National Museum?—Yes.

566. Do you place sculpture under the same roof with the pictures?—Yes, we have two buildings; one we call the Ancient Museum, finished in the year 1830; and another building, not yet finished, called the New Museum. In the first are sculptures of the Greek, Roman, and great Middle Ages upon the first floor, pictures upon the second-floor, and the smaller objects of antiquity, such as vases, small bronzes, intaglios and medals of the great Roman and Middle Ages on the area floor. Then because we wanted to have all the objects of art together, ten years ago the new building was begun, to contain plaster casts from the best models of ancient sculpture, arranged historically together, from the specimens of Egyptian and Syrian art, down to those of the time of Canova. In the new building is placed a cabinet of engravings and drawings by the great masters; also there is a Museum of genuine Egyptian specimens, and the architect made a building in true imitation of the Egyptian style, and the whole appearance is quite harmonious with the monuments contained in it. There is also what we call *Kunstkammer* for small objects of art of the Middle Ages; for instance, some figures cut in wood by Albert Durer and by Holbein, with enamels and Raphael ware, an immense treasury in that way. Then we have two other rooms, one a very large room, for the Ethnological Collection; it consists chiefly of a large acquisition made in the time of the Great Frederick. And lastly, there is one room for what we call German Antiquities, found in the tombs of our ancestors.

567. Sir *R. H. Inglis*.] With the exception of the library, your collection appears to resemble the British Museum in London?—Yes, and then I must say that the new Museum is connected with the old only by a gallery of about 30 feet long, so that both buildings form one great building.

568. To revert to the subject of a National Gallery for pictures, will you state in what way your pictures are arranged at Berlin; are they on side walls, or on screens projecting at right angles from the walls?—The most precious are all on the side walls, to have the best light, the side light; only those, the interest of which more especially relates to the history of art, are opposite the windows.

569. Are they not at right angles to the windows?—The least important, æsthetically speaking, are opposite the windows, where the light is not so good.

570. Mr. *Goulburn*.] Are there any considerable manufactures in the neighbourhood of Berlin, or in the neighbourhood of the Museum?—None at all.

571. No steam-engines, emitting great quantities of smoke?—No, all those establishments are far from the Museum.

572. *Chairman*.] In what way are the pictures arranged in the Gallery of Berlin; are they arranged according to schools, or in what way?—All the Gallery is divided into small rooms, to have one group, to have a moderate number of painters of the same period and of the same school together; not to be crowded in the manner that they are in that immense Gallery of the Louvre; it is not satisfying to look at such an immense number together.

573. You

573. You prefer a succession of small rooms rather than one immense Gallery?—Yes; I am sorry to say that we want a place in our Gallery for some of the larger pictures; I should prefer if some of the screens could be occasionally removed.

574. Do you allow artists to come and copy pictures for the purpose of selling them afterwards?—Yes; I have arranged that the same artists should not repeat more than three times in a certain period the same picture; some painters are of opinion that these frequent copyings are not favourable to art.

575. In what way do you ventilate the Gallery; have you any openings in the ceiling for ventilation?—Our rooms, I must say, are not altogether small; they are rather large and lofty rooms, but the screens on which the pictures hang are only 16 feet high; when a picture is put up higher, you cannot see the fine things in it; that is the greatest height we hang the pictures.

576. Are the Committee to understand you, that you have no artificial means of ventilating the rooms?—We have not.

577. And your rooms are not so crowded as ever to require it?—No, only some days in the year there are a great many visitors; for instance, at the great feasts of the year, Easter and Christmas, they are immensely crowded; then we open the windows afterwards.

578. Do you ever wash the pictures in any way, or how do you clean them?—Such pictures as are in a good state are washed with pure water preparatory to varnishing them.

579. Are the floors in your gallery of stone, or are they boarded?—In the picture gallery they are only wood.

580. The parquette is dry ground, is it not?—Yes.

581. Sir *R. H. Inglis*.] What is the general size of your rooms in the picture gallery?—About 24 feet broad and 30 feet long.

582. What is the height?—Those screens where we hang the pictures are of wood, to prevent the damp; but the whole height of the main walls to the ceiling is about 24 feet.

583. *Chairman*.] Are the pictures at Berlin hung flat against the walls, or projecting into the room?—Not projecting; but they are slightly separated from the wall that the air may pass between the wall and the picture. In some cases, where there is a very large picture, they do project.

584. Mr. *Vernon Smith*.] Have you seen any other picture galleries in London or its neighbourhood, private or public?—Yes.

585. Do you think that the pictures you have seen in other collections are in a worse or a better state than those in the National Gallery?—With respect to the influence of the atmosphere quite the same.

586. You would not consider that the individual position of the National Gallery was the cause of the injury to the pictures, but the peculiarity of the London atmosphere altogether?—There is an immense difference; where a great crowd is admitted, the dust is caused by the visitors; but to enter into private collections is rather difficult sometimes; it is not to be compared with the visitors to the National Gallery.

587. From the absence of that injurious cause, you would consider that the pictures in private galleries are in a better condition?—Yes.

588. Mr. *H. Hope*.] Do you consider it possible to make such arrangements as to preserve the pictures properly in the atmosphere of London?—I should think it is not possible.

589. Mr. *Vernon Smith*.] Are you sufficiently acquainted with London and its neighbourhood to be able to favour the Committee with an opinion as to what position you would think the most eligible for the National Gallery?—I should think, to accomplish two objects, to secure for the public the inspection of these fine treasures, and to avoid those destroying influences, the Palace of Kensington, which I know very well, would be a very good situation, not too far, and avoiding all those very terrible evils which injure the pictures.

590. Mr. *Baring Wall*.] The Gallery at Berlin is on a sandy soil, is it not?—No; in general we have a sandy soil, but the Gallery is upon a part near the river.

591. What soil should you imagine to be the best suited for such a building?—The most dry soil.

592. *Chairman*.] Have you seen the pictures at Dulwich?—Yes.

593. Lately?—No; 15 years ago.

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594. Did they strike you as if they were suffering also from the atmosphere in which they were placed?—No, I cannot say that; I found the Cuyps and Murillos in a very good state.

595. On what soil is Dulwich Gallery built; do you know?—I do not know.

596. Colonel *Rawdon*.] You know the Cartoons by Raffaele at Hampton Court?—Yes.

597. Do you think it desirable that they should be in the National Gallery?—To be sure they should be in the most distinguished place. We obtained, about 10 years ago, through the Chevalier Bunsen, in England, a very fine set of tapestries, after those Cartoons, and those are put up in the Museum, to give an idea of the greatest grandeur of the epoch of Raffaele.

598. Is the “Sebastiano del Piombo” in our National Gallery well placed?—It is too large a picture for so low a room.

599. It was considered the second finest picture in the world, was not it, the “Transfiguration” being the first?—I could not say that, but it was painted in competition with Raffaele, and after his death Sebastiano del Piombo was thought the greatest painter.

600. Had you by the order of the Government copies made of the frescoes made by Raffaele in the Vatican?—We have none.

601. You have published notes, have you not, on the preservation of pictures?—I have, in respect of the Dresden Gallery, published notes in a journal.

602. What is the name of the journal?—“*Blätter zur Literarischen Unterhaltung*.”

603. Mr. *Bankes*.] Were those copies of the Cartoons which you have mentioned ever in England?—Yes.

604. They were exhibited in England, were they not?—I do not know; those tapestries had been in the Palace of Whitehall, in the Banqueting Room at the time of Charles the First, and after his death they were sold, with all the other fine things, by Cromwell, and bought by the Spanish Ambassador for the Duke of Alba; and all the guide books of Spain mentioned this set of tapestries in the Palace of Alba; and then in the troubles of Spain, an Englishman, Mr. Tupper, being there, bought the whole set to sell again in England, where he found no purchaser for them, and then we bought the whole for 4,500 *l*.

605. When were they purchased for Prussia?—About nine years ago.

606. Mr. *H. Hope*.] Will you inform the Committee whether you consider that the uneducated portion of the public derive any considerable advantage from the contemplation of pictures?—Yes; in the ancient times of the Greeks, and during the middle ages, the monuments contributed a good deal towards the education of the lower classes, and I think that in our modern times it might be done a great deal in the same way.

607. Does not it require a considerable degree of habit and of education to appreciate the beauty of works of art of a high class?—According to my experience, the lower classes are not capable of appreciating them, but of enjoying them, and I think the poor have great pleasure in contemplating them.

608. Colonel *Rawdon*.] Do you consider that the pictures in the National Gallery are liable to increased injury in consequence of their being in this dirty state?—Yes, I have not the least doubt about it.

609. The “*Paulo Veronese*,” for instance, do you think that is being injured in consequence of its remaining dirty?—Yes, to be sure; the dust that is upon it forms a greater union with the body of the colours, and it becomes more difficult to preserve such a picture than it would have been at first, and that is also the principle we act upon in Berlin. The pictures are taken care of from the first, and when the smallest change is observable, it is at once remedied, because when that is neglected, later it is more difficult, and would endanger the picture.

Mr. John Seguier; Examined.

Mr. John Seguier.

610. *Chairman*.] YOU have been for a long time familiarly acquainted with the pictures in the National Gallery?—Yes.

611. Having known them for a long time, do you think that they are now suffering from the atmosphere in which they are placed?—I do, in connexion with a great deal of dust as well.

612. Do you think that they are suffering more than the pictures in private collections in London?—Unquestionably.

613. Have

613. Have you been in the habit of frequenting the National Gallery?—No,
—I have not been in very recently.

Mr. John Seguier.

614. Have you seen the Report made by the Commission appointed to inquire into the state of the pictures in the National Gallery?—I have not.

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615. Have you considered that it would be an advantage to glaze the pictures?—I certainly did recommend it, but it was to certain pictures. Some years ago I spoke to Mr. Eastlake upon that subject, when he had the charge of them; but my doing it was in reference to some very old pictures; and for this reason, the more aged they are, the more tender they become. If they get only dirty, they are the more difficult to clean; there is more hazard in cleaning them. I should by no means have thought of all the strongly-painted pictures being covered with glass.

616. The object being to preserve the pictures for the study of artists, and for the inspection of persons who are fond of art, do you think that it would be desirable to remove the pictures to another place from the present National Gallery?—I do think it would be desirable.

617. And that it would be better, for the sake of the pictures, to have a Gallery built somewhere else?—Yes; and my reason is this, I think it is in too great a thoroughfare; perhaps it might prevent the rooms being overcrowded, and therefore lessen the dust and the breath, which I think is bad and injurious to all the pictures; but that goes only to the disfigurement of the pictures, not the destruction of those pictures.

618. You think that this dirt which collects upon them, does not tend to the destruction of the pictures?—I should say that it does not, because I have had to do with them so many years occasionally, and I have never found that, except the picture has been a previously damaged picture.

619. Where a picture has not been purchased in a good state, it is more liable to injury from dirt?—Yes; I do not think that anything that has come on the pictures has injured any of them to my knowledge, only that there is a necessity to protect them from the very bad atmosphere, and the quantity of dust and dirt that rises up, open as it is to all classes; but you would find that in any house, on the furniture and other things.

620. Have you ever superintended the cleaning of any of the pictures?—Yes; I have done it myself frequently.

621. Have you had to clean the same pictures more than once?—I think I have; I cannot charge my memory with which of them; I should say it was a temporary kind of cleaning; for instance, I must have done one or two when the pictures were in Mr. Angerstein's house, and when they were moved; and from the very nature of moving them, a quantity of dust gets about the place; and I am frequently called upon to go over them; the greater part of them I have had more or less to do with, and many of them required cleaning, which I undertook.

622. Have you taken the varnish off occasionally, and fresh varnished them?—Yes, occasionally.

623. Are you of opinion that it is desirable to varnish pictures with a varnish that is easily removable, with the view of taking away the dirt?—I heard an observation recently made upon that subject, and, as I am a practical person, I will suggest that I quite agree that a simple mastic varnish is the most desirable for certain pictures, where they are very pure and perfect; I should say a fine Dutch picture; but there are other pictures, and such a varnish would not have any effect upon them. I have found it a great convenience to use a little oil mixed with the varnish, to prevent the great inconvenience of the other varnish chilling.

624. Colonel Rawdon.] By mixing oil with the varnish, which you recommend for certain pictures, do you not run a risk of the pictures darkening in consequence of the oil rising to the surface?—I have not found that to be the case. I think pictures varnished with simple mastic varnish, and pictures varnished as they usually do them, that those that have simply mastic varnish become quite as yellow after the same lapse of time, if not more so, than the others. Then, as to the question of simple mastic varnish being most easily removed, I do not think it is. I admit that it can be moved off with spirits of wine, which will dissolve it; but I think there is some risk in some pictures in using that spirit. The only safe way is by friction, which will raise the mastic varnish up into a fine white dust; but it is an excessively tedious process, and, in a large picture, it would take a considerable time to do it. The other varnish, with a little oil, can be removed by soap and water.

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625. *Chairman.*] As you have been in the habit of visiting other picture galleries in London and the neighbourhood, you are acquainted, no doubt, with the Dulwich Gallery?—I am not.

626. Have you observed whether a gallery being built on one soil or on another, makes a difference in regard to the preservation of the pictures?—I should apprehend that it would, but I do not profess to have any great judgment; I certainly would not build a picture gallery upon a damp soil; I should say that a gravelly soil would be most desirable.

627. Should you say that the Regent's Park would be a soil that would not be fit for a gallery?—I should say, some parts of it decidedly not; it is within a few years that it has been made at all tolerable; it was intersected by fine springs, that came down from the higher grounds. That was obviated by making a piece of artificial water; still I think it is very bad. I should say this: that the entrance of Hyde Park, approaching to Kensington, or even Kensington itself, which is the most gravelly soil in the neighbourhood of London, would be most desirable.

628. Practically you are not acquainted with any place where pictures appear to have suffered from the dampness of the soil on which the house has been built?—I am not; the few galleries more immediately under my charge are those at Buckingham Palace; the Marquis of Westminster's, which is a large gallery, but then it is all raised; and Sir Robert Peel's gallery.

629. At Buckingham Palace, are the pictures well preserved there, or do they suffer there from dust?—They are very fairly preserved there; but it is only on very few occasions that a great party is invited there.

630. Colonel *Rawdon.*] Have you observed any species of grease, or other substance, formed on the pictures in the National Gallery, which you have not observed in other buildings?—Yes, decidedly.

631. Of what nature is that substance?—I do not know; my idea of it is, that it is from the effluvia of so many human bodies admitted.

632. Is that prejudicial to the pictures?—I think it is to thin varnishes; I think it acts in keeping the varnish in rather a soft state, and therefore it gathers the dust upon it.

633. The dust adheres to this greasy substance?—Yes; I do not think it would be possible to polish up any one of the pictures with a silk handkerchief.

634. Have you observed this more upon the pictures when oil has been used with the varnish?—No; I think it is much the same. There were two or three pictures varnished with mastic varnish, which were always chilling, and I found it more difficult to rub them up.

635. Is there any great difficulty in getting off the varnish, and in cleaning a picture, when it is in this state, in consequence of the grease upon it?—No.

636. The varnish removes equally well?—Yes, it all comes away together.

637. Mr. *Baring Wall.*] Referring to the picture by Sebastiano del Piombo, have you known that a long time?—I did not know it till it was purchased for the National Gallery.

638. At that time it came under your brother's charge?—It did.

639. Do you recollect what state it was in at that period?—I do not recollect that there was anything but a very great mischief, which caused much alarm. The whole margin of the picture next the frame, for about an inch or an inch-and-a-half round, was perforated by some worms that were coming out, and it appeared very dangerous, and a great outcry was made about it. I stopped them two or three times with coloured wax. The mischief did not extend into the picture, but the worms were alive, and it was apprehended that they might so eat away the margin of the picture, and that it might fall out of the frame. When it was removed from the old building into the National Gallery, I recommended my brother to allow me to have it taken out of the stretching frame, and to lay it on a cloth, and see how far the mischief extended at the back of the picture. It was moved originally from the board and lined on canvas, and a great quantity of paste was necessary, and this paste had bred behind the stretching frame these little worms, and I was fearful, if they ate into the new lining of the picture, it might possibly tumble out; but when we opened it we found that it was not injured to that extent, and we then applied some poison, which we obtained from a chemist, with a brush; round the part that was injured, corrosive sublimate, I think it was; and replaced it on the stretching frame, and repaired the holes. This is now about 14 years ago, and that preserved it. When I last examined it, I could not perceive any more mischief.

640. Those

Mr. John Seguer.

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640. Those repairs that you mentioned, which were made by your brother and yourself on the "Sebastiano del Piombo," were made more than 14 years ago?—I cannot charge my memory as to the last time. It was twice stopped in the old building, but we found that it did not answer; there were living worms in it, and it was necessary to kill them from the back.

641. Do you consider that the "Sebastiano del Piombo" now is in a worse or better state than it was when it was purchased of Mr. Angerstein for the nation?—I see nothing the matter with it; it may have come down a little in tone, as all pictures will; but I should say it is in a better state than it would have been, and for this reason, that the mischief was prevented.

642. Should you say, generally speaking, that the pictures in the National Gallery require cleaning oftener than the pictures in Buckingham Palace, or in the gallery of the Marquis of Westminster?—Unquestionably so. When my brother had the charge, he took the opportunity (there has always been, I believe, a vacation) of doing such slight cleansing as the nature of the time or the Commissioners thought proper to allow him to do. The pictures are not all exactly in the same state in the National Gallery; those under glass are in a very fair state of preservation.

643. How many are there under glass?—Perhaps half-a-dozen.

644. Colonel *Rawdon*.] Does not the frequent rubbing, which the pictures in the National Gallery must require in consequence of the inconveniences you have alluded to, to some extent deteriorate the pictures?—No; because what I allude to is, that sort of slight cleansing for the better appearance of the picture, which does not go to that extent. It is not necessary to remove the varnish always; dust and dirt may accumulate on the surface of the varnish, and if it is a very dry picture, it may be cleaned off without taking off all the old varnish; if it is darker, it requires more varnish.

645. The pictures painted on panel are liable to injury from rubbing, are they not?—Certainly; but they are not so liable to the varnish stuff floating out upon them. The canvas pictures often receive as much injury from the back as from the front.

646. Have you known many pictures in the National Gallery injured in consequence of dust from the back?—I have not observed.

647. There is a great accumulation of dust, is there not, at the back of the pictures in the National Gallery?—I should say that, with respect to all the canvas pictures that hang sloping towards the spectator, it would be desirable to cover them with a primed cloth, laid over at the back of the frame, to prevent the dust and the damp getting into the frames.

648. A cloth attached to the frame of the picture?—Yes, not touching the picture, but stretched over the back.

649. Mr. *Goulburn*.] The forward inclination of a picture leaves greater room for the deposit of dust behind it, does it not?—Yes; if the glass is broken, if any damp gets down behind the stretching-frame, with this dirt, more mischief comes from that than from any other cause.

650. *Chairman*.] Would you recommend putting another coat of canvas behind the picture, at a distance from the back?—I should for canvas pictures. I have seen so many instances where the smoke has come through, old pictures, for instance, in a country house, and more mischief has been done from dirt at the back than in the front.

651. Have you known the practice anywhere of putting on a second frame behind the canvas to protect the picture?—Yes, I can state a particular instance; I have not been to see it recently; it is a picture of King Charles the First in the Middle Temple Hall, similar to the one at Windsor, which the Society valued very much; and it was placed under a very large window, a large gothic window, which had a sloping sill, and which window accumulated an immense quantity of damp. When the stoves were put on, the consequence was that the water poured down, fell off the sill of this window, and ran into the back of the canvas of the stretching frame; the warmth of the stoves literally drew the colour out in a frightful way. It attracted the attention of the Benchers, and they sent for me to know what I would recommend. I saw that the mischief done was so great, that I was obliged to have the picture re-lined; and when it was done, I saw that if they put it up again, the same mischief would occur, and I advised the Society to have a strong cloth like a floor-cloth nailed all over the back, to reach round to the edge of the outside frame, and then, if the water came out, it would run down, and the servants could clean it up.

Mr. John Seguier.

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652. Have you inspected the picture since to ascertain whether your plan has protected it?—I have been in since, but it is now 20 years ago; I presume that if it had not answered I should have heard of it; I saw it five or six years afterwards.

653. Have you any particular suggestion to offer with regard to the preservation of the pictures in the National Gallery?—No; my idea is, that it would be desirable if another site could be found for it.

Jovis, 4^o die Julii, 1850.

LORD SEYMOUR, IN THE CHAIR.

Michael Faraday, Esquire; Examined.

M. Faraday, Esq.

4 July 1850.

654. *Chairman.*] I BELIEVE you were one of the Commissioners appointed to inquire into the state of the pictures in the National Gallery?—With reference to the proposition of glazing them, I was.

655. You signed the report, I think, of May, in this year?—Yes; in conjunction with Mr. Eastlake and Mr. Russell.

656. In that report, you have stated that many evils arise to the pictures from the numerous crowds of persons who come into the Gallery at times to view them?—Yes.

657. And that the atmosphere is, in consequence, so deteriorated and filled with noxious gases, that it is injurious to the pictures?—That the atmosphere is so charged with miasma and vapours from those crowds as to be liable to injure the pictures.

658. When you say injury to the pictures, is it a permanent injury to the pictures which cannot be removed by cleaning, or only a coating of dirt, which can be removed by cleaning?—I think it is of both kinds. In the first place, the adhesion of moisture charged with the matter of those odours, and of dirt to the face of the pictures, causes them to require cleaning, which is in itself a process injurious in some degree; and, in the next place, the backs of the pictures, which are exposed to the downfall of the multitudes of particles of dust, raised by the feet of those persons, and of the soot which comes in, receives a much larger accumulation of those things, in conjunction with the condensed moisture of the atmosphere, than would otherwise arise, thus injuring the pictures as much, and more, perhaps, by the back, as to immediate and injurious change, than the face as to the matter of dirtiness.

659. I think with regard to the backs of the pictures, you suggested that they might be inclosed within tinfoil, or some other imperishable substance, so that no injury could arise to them at the back?—I think it could be so managed that the backs of the pictures should be protected against all smoke, and dust, and dirt of all kinds to which they are now exposed, hung as they are with the upper part leaning forward.

660. With regard to the fronts of the pictures, have you considered whether any other varnish could be adopted, or whether the varnish now used to cover the pictures is the best adapted for their protection; was that subject brought under the consideration of the commission?—I do not think myself equal to giving an opinion upon that point, though I heard a conversation upon the subject between Mr. Eastlake and Mr. Uwins, and others, when on that commission. I understand there are special causes of injury from the different kinds of varnish, and that both kinds are objectionable for certain reasons; I do not think that the varnish is a thorough protection from injury to the colours of the pictures from the miasmata and sulphurous vapours. I have put experiments in hand, which it will take some time to complete, to ascertain whether the ordinary varnish is a protection or not in that respect.

661. You

661. You recommended as one mode of protecting the pictures, that they should be covered with glass; that was a suggestion of the Commissioners, was not it?—We were requested to give an opinion upon the point of glazing the pictures; looking at the pictures as forming a gallery to which the public chiefly have access, and not as a place of study for the perfect artist, I thought and we thought that the desire of the public would be as well satisfied by looking at the imperfect appearance to be obtained through glass as they needed, and that the pictures would be well protected by glass; but looking at it as a gallery devoted to the instruction of artists, of course the addition of glass is a very great injury to the appearance of the pictures.

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662. Do you believe it to be possible now to light the Gallery with gas in such a manner that the vapours arising from the gas-light would not be injurious to the pictures; that those vapours might be conveyed away so that the public could have the advantage of seeing the pictures by gas-light, without any injury to those pictures arising from the gas?—There would be no difficulty in lighting the place so that neither the gas before combustion, nor the products after combustion, should ever enter into the atmosphere of the place.

663. Have you very often visited the Gallery when the crowds were there during the day, in order to see the sort of persons who were there?—I have often had occasion to observe them.

664. Did you observe that there were numerous persons without apparent calling or occupation who came in there to lounge, merely on account of its being in the vicinity of a great thoroughfare?—I have seen persons there, women suckling their infants, and others sitting about upon the forms, and others not looking at the pictures, but I could not say that they had not been looking at the pictures.

665. In your report, it is stated that children of all ages are brought into the Gallery in bad weather to recreate and play; did you see anything of that kind in your visits?—No, I did not see that myself; I believe we had that chiefly from the testimony of Colonel Thwaites and Mr. Uwins, and Mr. Eastlake, one of the Commissioners.

666. *Mr. H. Hope.*] You mentioned just now the words sulphurous vapours and miasmata; will you give the Committee a little more accurate description of what the nature of those vapours is, and the effects they produce?—The sulphurous vapours are in abundance in the atmosphere of London; they are everywhere present, and I have no doubt that even in this room they could be proved to be present by proper tests; there are also miasmata, or matters which arise in perspiration, &c., which, when they are decomposed by heat or otherwise, at all events give ammonia and sulphurous productions, and which, therefore, must exist in some form of sulphuretted vapour in their transit or in their ordinary state; we know not always, perhaps, what the actual condition of the organic miasma which arises is.

667. Do you know what the sulphurous vapours proceed from; do they arise from coal?—The sulphurous acid which is directly in the atmosphere proceeds, to a very large extent, from the coal burnt in London.

668. And the sulphurous acid, generated in the shape of gas, is mixed with the atmosphere?—It is.

669. Have you ever made any experiments upon the effect of that sulphurous vapour or gas upon the outward appearance of any metallic substance?—It is difficult to distinguish the absolute effect in an atmosphere like that of London of this or that substance; but the effect of the vapour arising from gas when burnt, and of coal, when kept from the atmosphere and admitted to metallic substances, is very large, and evident and manifest. I may illustrate it in this way, that in the burning of gas at the Athenæum club-house, in place of letting the sulphurous vapours go into the atmosphere, they are made to pass through a copper apparatus, and are partially condensed by the moisture that accompanies them, and they have corroded the copper apparatus, and have given a large body of sulphate of copper as the result.

670. Did you ever remark the tendency of gilding on metal, when not very perfectly done, to turn black in London?—As to gilding on metal, I have seen cases of its being thrown up and disfigured, but I should not like to say that I had seen the surface greatly disturbed in position or character.

671. Have you ever made any experiment on the effect of those sulphurous vapours on white lead?—The sulphurous acid on white lead would still produce a white substance, but the bodies so produced in contact with organic matter would often tend to become black.

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672. Then, in fact, the result would be indirectly, that the sulphurous vapours would turn white lead black?—I do not know that the sulphurous vapour itself would make the white lead tend to turn black sooner than the white lead would by itself in contact with those bodies.

673. Have you made any experiments upon that?—I have not; I speak now from general knowledge of the nature of the substances; we usually mean by sulphurous vapour such sulphur as is burnt or oxydised, but we often have to speak of other vapours as sulphuretted, not having the sulphur in that state.

674. Does not what you call sulphuretted hydrogen exist in the air?—It certainly exists in the air occasionally near certain sources, such as sewers, and so forth; but it is not what I have included under sulphurous vapour.

675. But it may be supposed to exist in the London atmosphere?—Yes; and in some degree derived from animal exhalations and the perspiration of the living system.

676. What would the effect of that be?—To darken the colours; it operates upon lead very rapidly.

677. I presume, that if in the composition of the pictures a very considerable quantity of white lead were found, in the event of the existence of this vapour in the air, it would tend very rapidly to injure the colours?—It would tend very rapidly to darken the colours, if it came in contact with them.

678. I need not ask you whether you are aware that white lead does enter into the composition of most pictures?—Yes, it is the basis.

679. Could you confidently say that the covering of varnish over the pictures would prevent this gas or atmosphere from producing that effect upon the colours?—I am not satisfied that the varnish would prevent accessibility to these injurious bodies; but I have at present experiments on hand for the purpose of satisfying myself, which I shall be able to do in a little time, whether it does or does not prevent the contact of those vapours, and their consequent injurious effects.

680. Should you not consider it of importance to this inquiry, to ascertain whether there was that peculiar quality in the air which was injurious to the composition of the pictures, independently of the mere black and smoke?—I think it is of importance to know, if you can have the knowledge, whether there be, in the atmosphere of such a place as London, any substance which does immediately deteriorate the pictures by acting upon the colours.

681. I presume that the effect of any chemical substance, acting upon and injuring the colours, would be more rapid and more certain than mere smoke, and those impurities which are merely superficial?—There is a substance which we call ammonia, which gains access into the London atmosphere in many ways, arising considerably from some manufactures, which would help very much either the sulphurous vapour or the miasma from the body, to injure the pictures, being one of those things which would increase the chemical action of the impure air upon them.

682. The injury being to the substance of the pictures, and not to the surface of the varnish?—I am speaking of the pictures as to their colours in what I am now stating.

683. You refer to that portion of the picture which lies beneath the varnish, as distinguished from the dirt which lies upon the surface?—Yes; I am speaking entirely of the colours of the pictures in my latter observations.

684. Colonel *Rawdon*.] Is the building of the National Gallery, from its position and construction, in your opinion peculiarly exposed to the operation of this sulphurous gas?—The National Gallery as it now stands, is in a part thoroughly exposed to all that can exist in the atmosphere of a great city like London, both the inorganic fumes from the chimneys and the organic miasma from the crowds that are in the town.

685. Could this sulphurous vapour or gas, that has been alluded to, be excluded by wire gauze, or any other precaution, due regard being had to proper ventilation of the rooms?—The only method we could think of for its exclusion, even partially, was by glazing the pictures.

686. Sir *R. H. Inglis*.] That would leave the atmosphere of the rooms precisely as it found it?—Exactly.

687. Some of the evils, which you have specified, arise from the peculiar atmosphere of London, an atmosphere filled with coal smoke and containing ammonia and sulphurous vapour, and other portions of the evils arise from the presence of human beings in great numbers, and the necessary evaporation, or perspiration, or respiration arising therefrom?—Yes, and the dust which they raise.

688. Are

688. Are you aware of any other picture galleries in Europe in which an equal number of persons, on any one day, may enter?—I am not competent to speak upon that point.

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689. Can you give the Committee any information with respect to the number of persons who enter the Louvre, for example, and as to how far such numbers may affect the pictures there?—No, I am not aware of that.

690. Exactly in proportion as human beings congregate in any one gallery will be the evil arising from the presence of such human beings?—No doubt of it.

691. Superinduced upon that evil in the case of London, there is an essential peculiarity arising from the nature of the London atmosphere?—Yes.

692. *Mr. H. Hope.*] Are the experiments you mentioned just now making for the purpose of the inquiry instituted by the Commissioners?—The Commissioners have, through Lord John Russell, sent to foreign galleries for information respecting the result of glazing certain of their pictures, and pending the arrival of that information, I have in the meantime set about two or three very coarse experiments, for the purpose of ascertaining whether the ordinary varnish is permeable to sulphuretted vapour, so as to permit the white lead employed to be injured.

693. I presume the Commissioners will have the benefit of the result of those experiments before making their final report?—If we are permitted to go into the matter of varnishes, as far as my experiments go, I shall lay such knowledge as I may have before the Commissioners for their use.

694. *Mr. Baring Wall.*] Will it not take a considerable time to test the experiments you are making?—I am supposing that we shall have to wait three or four months for the information from abroad, and I think that during that time I shall be able to ascertain whether, on applying various injurious atmospheres to the surfaces which I have painted with two or three coats of varnish, they will effect more or less of penetration through that varnish.

695. *Chairman.*] You have noticed the injury arising to the pictures from the present position of the Gallery; do you think that if the Gallery were placed at some more distant part from the great thoroughfares of London, for instance, on the outskirts of Hyde Park or the Regent's Park, that distance would tend materially to save the pictures from the injuries which they now suffer?—I think that to the extent to which you can remove them from the condition of the atmosphere at Charing-cross into a purer condition of atmosphere, so far you will save the pictures, and as far as you can, if that be an object, diminish the number of persons who enter the Gallery and look at the pictures, so far that will also tend to save the pictures.

696. *Mr. Baring Wall.*] At what distance from Trafalgar-square do you think they would be out of any injury arising from London smoke and coal smoke?—I think that would be a very difficult question to answer without a site were given, because in certain directions you have an atmosphere quite as bad as Charing-cross; in Belgravia, for instance, with respect to sulphur from the coal burnt there, it is quite as bad as Charing-cross.

697. Is there any one spot that you can suggest, within two miles from Trafalgar-square, where there is less coal smoke than another?—I have not considered that point; I think the great object would be to get away to the western part of the town, because the prevalence of westerly winds is an important consideration; it should be a point to the westward of which there was no coal burning.

698. Do you think it would be possible to hit upon any spot for the National Gallery which would be accessible to all the people of London, and which would not be under the influence of London smoke?—I really can hardly answer the question in that general form; I could scarcely consider the point without having reference to a special place, at least, I should not feel myself justified in so doing.

699. Would the atmosphere at Kensington be very different, as regards those noxious vapours of which you have spoken, from that of the present situation at Charing-cross?—I think it would be a great deal freer from either the sulphurous acid, or the soots which we have in London from the consumption of coal, but not, of course, entirely free from them; there is a good deal of population to the west of that site, which would give, under ordinary winds, the London sulphurous fumes.

700. *Colonel Rawdon.*] Is not the east side of Kensington Palace comparatively free from buildings?—There is the population of Notting-hill, and all that neighbourhood; there is a considerable population west of Kensington Palace.

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701. But the eastern side of Kensington Palace is comparatively free from buildings?—Yes.

702. The greatest danger is at the east?—The prevalent winds which pass over this town are from the west; therefore, as the smoke is swept away, those things which are upon the east side of the town are more liable to the action of the smoke than those which are upon the west.

William Coningham, Esquire; Examined.

*W. Coningham,
Esq.*

703. *Chairman.*] HAS your attention ever been called to the state of the pictures in the National Gallery?—Yes, it has, frequently.

704. And at different periods, I believe?—Yes; I may say for the last few years constantly.

705. What do you think is their condition at present?—I think that the condition of many of them is very bad. I think that the amount of injury which they have sustained by time and by atmosphere is almost inappreciable; but I consider that the amount of injury which has been done by the picture-cleaners from having put on oil varnish has been very great. Mere mastic varnish does not become so much discoloured, nor does it adhere so strongly to the paint, as the oil varnishes; and I think that in the removal of those oil varnishes which had been first put upon the pictures very serious injury has been done to many of them.

706. Are you acquainted with the pictures in many of the foreign galleries?—I should say with most of them in the capitals of Europe, with the exception of Madrid.

707. Have you seen the process of cleaning the pictures in those galleries which you are acquainted with?—I have never seen the actual process, but I have seen the pictures after they have been cleaned. For instance, I will mention the Gallery at Florence, as observed after an interval of some years, and my observations are confirmed by the experience of a friend, for whose opinion I have a great respect, and who coincides entirely with me upon the subject. Within the last 10 years, the pictures in the Gallery at Florence have sustained very great and irreparable injury; I have never seen the process adopted there, nor do I know whether the oil varnishes have been used, but it appeared to me that, in the process of cleaning the pictures, they acted upon a maxim which I believe is not very uncommon, indeed, is very commonly accepted among many of those who devote themselves to the cleaning of pictures, namely, cleaning them with solvents as long as anything will come away; I speak of some of the important pictures, some of the fine Raphael's there, and Titian's; in fact, it is quite grievous to see the fatal injury they have suffered.

708. Do you think that the pictures in the National Gallery have been subjected to the same destructive process?—I think some few of them have; I should say that there may be some eight or ten which I have remarked, particularly of late years. What has been done in former years, my recollection does not go back to, but certainly within the last few years it has occurred; I speak of a picture of Cuypp's and of Velasquez, and one or two of the late purchases; the Judgment of Paris, for instance, I consider to have been seriously injured; that is, the last finishing touches, the salient touches, of the painter's brush, I should say in many instances have been removed, to the serious injury of the picture.

709. Are the Committee to understand you to say that you do not think the site of the Gallery, and the presence of the crowds of people who frequent the Gallery, tend much to the destruction of the pictures, but that you attribute all the injury to the pictures to the cleaning?—All the appreciable injury which has been done. I am not at all prepared to say that the way in which nurses, for instance, with children are admitted to the Gallery is not objectionable; I have seen, as was described by Mr. Faraday just now, children playing about there. In the British Museum, children under seven years of age are not admitted on public days, and the objects exhibited in the British Museum are by no means so liable to injury as those in the National Gallery are. You constantly see women sitting there, with half-a-dozen children running about, and even with babies at the breast. There are numbers of people going in in that kind of way for no earthly purpose connected with the place, and they must act injuriously in raising a great quantity of dust, as well as increasing the exhalations.

710. Have

W. Coningham,
Esq.

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710. Have you ever considered the feasibility of covering the pictures with glass?—A proposal of the kind was brought forward by Mr. Rushin some years ago; it is by no means an uncommon thing; in fact, some of the pictures in the Gallery are already glazed; the Correggios, sent by Lord Londonderry, are covered with glass; I can see no objection to it, and I should think, in fact, it might be the means of preserving the pictures from injury, from the accumulation of dust and smoke, though I am convinced that the amount of injury that they can sustain through the varnish in the change of colour must be very trifling indeed.

711. Would it not also tend to prevent the necessity of cleaning the pictures, which is the process which you seem to dread the most?—Unquestionably.

712. Does it occur to you that the pictures are injured by the accumulation of dust at the back?—My observation does not lead me to infer that there is any injury to the pictures arising from that; I should think the only possible objection to inclosing them in an almost hermetically sealed manner, as I understood Mr. Faraday to say, would be the chance of decay, whether some kind of decay might not arise; I have rather an objection myself to covering the pictures in, particularly modern pictures. I should think it would be very objectionable until the pictures became thoroughly dry and hardened; it unquestionably would cause an injury. I should fear the effect of the exudation of oil, which would be discoloured, from the surface being excluded from the air.

713. Have you not seen many pictures by the old masters which have been enclosed as it were in boxes of glass?—Many.

714. Are there not certain pictures which appear to have been better preserved by such means?—I should say certainly.

715. As an admirer of pictures, do you find great difficulty in seeing the beauties of a picture when it is covered with glass?—I certainly think it would be a considerable hindrance to a careful examination of a picture, very decidedly so, in ascertaining the exact state and condition of the picture. I should not venture to give an opinion as to its actual condition, unless I saw it without the glass; but for the more general observation of the mere spectators whom you constantly see in the National Gallery on the open days—for there are two days in the week on which it is closed—I should think the glass would act as a very trifling impediment.

716. Mr. *Vernon Smith*.] The covering with glass would be a complete hinderance to copyists, would it not?—I should think so; because, generally speaking, copyists work by threads, by which the picture is divided; but of course when a picture was to be copied, I suppose there would be no objection to the removal of the glass.

717. You contemplate that they should be covered with glass made to open and shut?—I should imagine so; and on the closed days when the copying goes on, there are only a limited number of people admitted; and I should think precautions might be adopted for preventing the inroads of smoke and soot, which are certainly very objectionable invaders.

718. Sir *R. H. Inglis*.] In case of the application of glass, must it not be permanently fixed, considering the size of some of the pictures; without reference to such a picture as the "Resurrection of Lazarus," by Sebastiano del Piombo, could it be applied to the "Paul Veronese" without being fixed?—Really I have not sufficiently considered the question, I think, to give you an opinion that would be of any value, but I should think there would be no difficulty in making glasses which would be removable at pleasure, even for a picture of the size of the Sebastiano.

719. You referred to the injuries sustained by a picture of Velasquez by cleaning; has it been cleaned since it came into the Gallery; was not it cleaned while in the possession of Lord Cowley?—I do not know whether it was cleaned while in the possession of Lord Cowley, but it has been cleaned since it was in the possession of the Trustees of the National Gallery, by their direction and with their sanction.

720. Can you state to this Committee what is the difference between the varnish employed in the Gallery of Florence, for example, and the varnish employed in the National Gallery in London?—I do not know what the nature of the oil varnish is which is used in the Gallery at Florence, but I have some pictures, which were the property of Sir Thomas Baring, and which had been varnished, I believe, by Mr. Seager, who is the picture-cleaner to the National Gallery; I

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found they were varnished with this oil varnish, which I have every reason to believe has been applied to many of the pictures in the National Gallery. The object of the oil is to prevent the varnish from chilling, but it also has the effect of discolouring the varnish; it becomes as yellow as gold almost, and becomes so intimately connected with the paint, that its removal is extremely difficult; whereas the mere mastic varnish is soluble by very mild solvents, and is therefore so much more easily removed, and with less liability to injury.

721. But though the varnish used in Florence and the varnish used in London be different, they have the same practical effect, and are, in your judgment, nearly equally injurious to the pictures?—I should say that some of the pictures in the National Gallery in London have been quite as much injured as the pictures in the Gallery of Florence.

722. Can you state to this Committee any picture galleries in which the application of the same system has produced similar results?—I could point to the Gallery at Vienna as one of the most frightful examples of picture-cleaning that I know, and also to Dresden, where the large Correggios are utterly destroyed, I may say.

723. Has the cleaning at Vienna and at Dresden been conducted by the authority of the respective superintendents themselves, being men of art?—I do not know whether they are men of art, but it has been done by the superintendents of those galleries, I imagine; that is to say, it has been done under their direction and with their sanction.

724. Have you examined the Gallery at Berlin?—I have not seen the Gallery at Berlin.

725. Are you aware whether any processes have been adopted there, with the sanction of the distinguished curator of that museum, for the purpose of cleaning?—I do not know at all the state of the Gallery at Berlin. I could point to one or two pictures in the Louvre at Paris, by Raphael; one of them is, I believe, “La Belle Jardinière,” and the other, “La Vierge au Linge,” which are two small pictures by Raphael, which I remember in the very finest possible condition, and which are now absolutely flayed by the *employés* of Louis Philippe’s Government.

726. Do you consider that the process adopted in Paris since the Revolution of 1830 has been different from that adopted at earlier periods in the French Galleries?—I have been informed that the cleaning was stopped; but whether that statement be correct or not, I am not quite certain, but I rather think so.

727. At all events, your general conclusion is, that throughout Europe, excluding reference to Madrid, as the Committee understand, there has been of late years, within the last 20 or 30 years, a system of cleaning which you regard as very objectionable?—Unquestionably.

728. Such cleaning having nevertheless been directed by the respective superintendents of the Galleries, and not by the will of the Government, though you have incidentally mentioned the name of Louis Philippe?—Exactly; I did not mean to attribute it to him.

729. The Committee understand that there is no reference on your part to Louis Philippe, as an individual, but that throughout Europe the different authorities concerned in the conservation of pictures have, without consultation perhaps with each other, nevertheless adopted that system of cleaning which you regard as injurious?—Unquestionably. That system of cleaning, I believe, first originated at Rome of all places in the world, and you will find in the Life of Barry, the Royal Academician, some very curious and instructive details upon the plan adopted by the picture-cleaners, and that plan has gradually spread over Europe, and which system, I believe, has accelerated the destruction of some of the works of artists of the sixteenth century far more than a thousand years would have done if they had been left in the Gallery untouched.

730. Mr. Barry’s residence in Rome was about 90 years ago?—Yes, about that time; rather less.

731. Whatever the objections may be, which you entertain to the system of cleaning, adopted in the National Gallery, such objections apply, in point of fact, not merely to Florence, Dresden and Berlin, but even to Rome itself, and apply to a period of not less than 90 years?—In the Public Gallery at Rome, I do not think that the system has been much carried out.

732. By the Public Gallery at Rome, the Committee understand you to mean the Gallery of the Vatican?—Yes; I did not perceive that there was any picture that

that had been very recently cleaned when I was in Rome, about three years ago ; but I had not seen the Gallery at Rome for so many years, that I could not venture to give any opinion as to their former condition.

733. Do you consider that the cessation of the system of cleaning at Rome, you having adverted to its commencement there, was owing to any sense of the evil which had been thereby produced, or was it a mere change of opinion on the part of the superintendents of the Galleries?—Perhaps it was more from a love of cobwebs existing in the Papal Church ; I do not know whether it arose from inattention or indifference ; but picture-cleaning has been carried to a frightful extent in the private Galleries at Rome, and many pictures which I should consider of great national importance to any country which possessed them, are utterly destroyed by the picture-cleaners.

734. Perhaps it would be invidious to particularize them, but do you take the Borghese as an instance?—In the Borghese there is a Titian, I think, Venus binding Cupid, which has been very seriously injured ; it is a picture of very great importance ; I have made no notes upon the subject, at least I have none with me, but I could point, almost in every private Gallery at Rome, to one or two pictures of considerable importance which have been seriously injured by the cleaning. In Cardinal Fesch's collection, sold some years ago, there were a number of pictures very seriously injured ; I believe he had a staff of picture-cleaners constantly employed.

735. Would you not consider that it was a subject upon which fair difference of opinion might arise as to the injury which in your judgment has arisen, when it is brought to your recollection that the same system has prevailed in all galleries?—I am acquainted with a good many English amateurs and artists, and they all seem to perceive the injury which has been done to pictures on the continent without any difficulty ; I confess that they are not so unanimous upon the amount of mischief which has been done to our pictures here, but I must say that I have scarcely met with any one in my travels in Italy and Germany and France, who has not expressed regret at seeing the injury which has been done to the respective galleries, particularly at Florence and Vienna.

736. Does your recollection furnish you with any instances in which, in Vienna for example, any choice pictures are covered with glass?—I do not remember that there are any pictures there covered with glass ; there are some in Florence.

737. Your present recollection does not supply you with any which were covered with glass in Vienna?—It does not supply me with any pictures which were covered with glass.

738. *Chairman.*] Are the Committee to understand you to mean, from the answers which you have given, that you would not have any system of picture-cleaning at all, but that you would leave the pictures as they are obtained ; that when a valuable picture was bought, you would put it into the Gallery, and leave it without submitting it to any cleaning at all?—I should prefer that ; in my opinion, pictures cannot suffer from want of cleaning. At the same time, the canvas upon which they are painted occasionally becomes so rotten that they will not hold together, and then it becomes absolutely necessary to line them, and in that process they are obliged to paste down the surface of the picture, and clean a certain amount of the mere surface, and then varnish is absolutely necessary, in order to restore the transparent luminous quality of the surface of the varnish ; but I would very much prefer that the pictures should not be cleaned. I will take an instance of a picture that I valued most highly in my own collection, by Sebastiano del Piombo, which I purchased of Sir Thomas Baring. In the opinion of almost all my friends it was thought to want cleaning, or at all events to require being placed in the hands of a cleaner ; but I never would allow anything to be done with it, nor would I in the case of one or two other pictures which I very much valued.

739. Was not that a picture which it was said the worms were destroying?—The panel was somewhat injured by worms, but not to any serious extent. That can be stopped by applications at the back ; I think effectually stopped, indeed.

740. If the pictures were to be hung up and never to be subjected to any process of cleaning, would they not gradually become totally invisible?—Yes, unless they were covered. I think there is no possible objection to removing the dust and smoke by means of a handkerchief or cloth ; but I have been speaking of the application of solvents to the picture, or removing the varnish by friction, and

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and it then entirely depends upon the skill of the person employed, or upon his judgment in fact, for he judges, I believe, as much by the effect produced as by being able actually to distinguish between the paint and the varnish, and in getting off what may be on the picture; it depends entirely upon his skill whether the picture be injured or not. If he proceeds the least too far, it is possible he will attempt to recover the injury he has done by smearing it over with coloured varnish, but it does not actually repair the injury, and ultimately this coloured varnish becomes still more discoloured; changed in colour in fact, and then the picture is pronounced to require further cleaning, and then the operation goes on again: it is fresh cleaned, and more discolouration of the picture is the ultimate effect. For instance, one of the Correggio's in our National Gallery, at some time or other, I know not when, has been most extensively restored, but any attempt to remove that discolouration, I think, would be most dangerous. I am perfectly certain if the attempt were made, the picture would be found to be in a worse condition after it was cleaned than before.

741. Do not you think that removing the pictures from their present site to any site to the westward, where there would be less smoke and less dirt, and, perhaps, less crowds of people, is of material consequence as a means of protecting those pictures?—I confess that, putting all other matters out of the question, if the choice were whether you would place the Gallery on a remote part of Hyde Park or Kensington, or place it in Trafalgar-square, I think one would say that Kensington would be a preferable situation; but I think there are no serious objections to the situation of Trafalgar-square, which might not be very easily removed by proper precautions.

742. Colonel *Rawdon*.] Do you think that the pictures in the National Gallery, after having been cleaned, would discolour more than in other places?—I should certainly say that pictures which have been kept in London for a considerable time, become, to a certain extent, discoloured. Pictures that have come from Spain, for instance, appear to retain in that climate a remarkable degree of brilliancy; the purity, I may say, which they perhaps had originally, may not remain to so great an extent in this country; but the pictures in the National Gallery, which were formerly in Mr. Angerstein's collection in Pall Mall, are not affected; I allude to Rubens' "Peace and War;" for instance, that picture was in an excellent state, and in my recollection there was no appreciable change whatever in it; after it was taken down and restored, I do not believe that it was in as perfect a condition as when it was in the house in Pall Mall; I could not perceive any injurious influence upon it from the atmosphere there.

743. Could you see those salient touches of the master to which you alluded in that picture of Rubens' before it was cleaned?—Most unquestionably. I am confirmed in my opinion by the authority of very competent judges; for instance, I could mention one of the best judges in this country, Mr. Nieuvenhuys, and a number of artists, both foreign and English, who all confirm me in my opinion that that picture has been very seriously and irreparably injured. The opinion of amateurs, I think, and of picture collectors, was very unanimous upon the subject indeed; but the members of the Royal Academy took a different view of the question, and supported Mr. Eastlake.

744. You mentioned a picture of Velasquez, as having been over-cleaned, in your opinion, and that the salient touches of the master were removed; do you not see those salient touches of the master, especially in the dogs in the foreground of that picture now?—I do not mean to say that the whole work of the master has actually been removed, but with regard to those figures in the foreground, for instance, the surface of the paint in many places has been completely removed, I should say.

745. *Chairman*.] Is there anything which you wish to add to your statement?—I see that I have made a memorandum here, that there is very strong evidence of want of judgment displayed by the persons who operate upon these pictures. I would point particularly to the purchase of a picture attributed to Holbein; a picture which had been extensively injured and restored, and which the Trustees, with the assistance and advice of their curator and picture-cleaner, purchased; I should have said that almost any ordinary amateur would have been able to detect that it was a forged signature; I should say that that was an unanswerable fact as to the incompetence of the persons employed and permitted to operate upon

upon those pictures, from their incapacity to see the injuries and restorations which were to be found upon that painting.

746. Do you think the National Gallery, without reference to its site, but merely referring to the building, is well adapted for seeing pictures?—It might be better; certainly half of it is a great deal too small; but evidently the space, if the whole Gallery were devoted to the national pictures, is sufficient; at present, at all events, there is ample space for all the pictures we possess to be well seen.

747. Do you think the mode of lighting is satisfactory?—Yes, I think so; I should prefer it if it was more lofty, for instance, and more spacious; I think those small rooms are a great deal too small, they are only calculated for a few cabinet pictures; for instance, a picture of Sebastiano del Piombo is hung in a place where it is absolutely invisible, and a very worthless picture of Murillo's is hung in the best place in the Gallery.

748. Sir R. H. Inglis.] Where would you place the National Gallery, supposing you had a free choice of situation in London, keeping in view accessibility?—I think, so far as accessibility goes, anywhere within two or three miles of London would be accessible enough. If you want to make it really accessible to the people, you must open it on Sunday, which is the only day on which they have time to go. The interest which they take in the exhibition of pictures may be seen every Sunday at Hampton Court, when the galleries are crowded.

749. You would not propose to remove it so far as Hampton Court?—No; really I have not paid sufficient attention to that question to say where I would place it, but I should think that would be too remote from London; I should be sorry to see the pictures removed from their present position.

750. Mr. Baring Wall.] Supposing the present Gallery to be razed to the ground, do not you think its present site is the finest position in the world for the erection of a Gallery?—Unquestionably.

751. Mr. Disraeli.] Why do you think it the finest situation in the world?—It is a very central position; we want more space, but I imagine that might be obtained. I do not say that I would build it on the actual space on which the National Gallery is at present; I do not limit the construction to that; it certainly is too small for the National Gallery of England.

752. Do not you think space a most important element in connexion with position?—I think a very important one.

753. Mr. Baring Wall.] Supposing the façade to be thrown down and the wings carried back, and that façade built near the barracks, do not you think it would make one of the most imposing buildings in London, or in any metropolis; and that it would be built upon the finest position possible for the purpose?—I think that would depend in a great measure upon the architect.

754. But is not the position capable of having formed upon it one of the finest buildings of any metropolis in the world?—I think, unquestionably, that such a site would be a very eligible one.

755. Can you mention any other site which would be, in your estimation, so desirable as the one on which the Gallery now exists, supposing you had to deal with the whole space?—I think that the site is comparatively of little importance; the building itself, the interior, rather than the exterior, part of the building is of importance as a picture gallery; light and space are perhaps the most important requisites of a National Gallery of pictures.

756. Colonel Rawdon.] Do not you take atmosphere into consideration?—Certainly *cæteris paribus*, it would be desirable to have the atmosphere as pure as that of Madrid, in preference to the coal smoke.

757. Mr. Baring Wall.] Are there any circumstances which lead you to suppose that the removal of it from its present situation would be a great public advantage?—No; I think that at present, as I stated before, for the pictures that we have, if the whole building were devoted to the national pictures, there is ample space; and it would require a considerable lapse of time, even if a new Gallery were built, before it was thoroughly dry and fitted for the reception of the pictures.

758. Mr. Bankes.] Do you consider a skylight universally the most favourable light for all pictures?—I should say that the only light in which you can see a picture to advantage is from a down light.

759. Is it not of advantage to the present situation that the ground rises to it gradually for a very considerable distance?—If the question refers to the mere

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edifice, a public edifice unquestionably looks better raised upon an elevation; but, as I said before, I think that the site, whether it is upon high ground or low ground, for a picture gallery, is of comparatively little importance; it is the interior more than the exterior to which I should pay attention. I think we are rather too apt to begin with the ornamental, and attend to the useful afterwards, at the present day; whereas the ornamental ought to be a mere accessory to the useful.

760. I need hardly ask you whether damp is not a circumstance very much to be avoided?—Certainly, that is a great object.

761. Consequently it is very material whether the soil on which the building is placed be dry or not?—That certainly would be a consideration.

762. *Chairman.*] Do you consider an equable temperature of great importance for pictures?—It is desirable, unquestionably. I think if you had a very elevated temperature, it would be very injurious to the pictures; for instance, panel pictures which are brought over from Italy are frequently warped and seriously injured by the change of climate. Coming into a moister climate, they warp; and the frequent alternations of temperature must be, to a certain extent, injurious to them.

763. You are acquainted with the Gallery at Dresden, are you not?—I am.

764. Have you observed any evil consequences from the great changes of temperature to which that Gallery must be subject from not being warmed artificially?—The people who have the care of the Gallery told me that they thought the pictures suffered in the winter. There were no fires lighted in that Gallery; the consequence of that was, that the pictures chilled, and a sort of bloom came over them, and it was then thought necessary that they should be cleaned; but I cannot say that I have made any particular observations there which would lead me to infer that they have been seriously injured by the change of temperature.

765. *Sir R. H. Inglis.*] You have stated that you are not personally acquainted with the Gallery at Berlin; but are you not aware that the pictures are lighted by a side light there almost entirely, if not exclusively?—I was not aware of that fact.

766. You have stated that you consider side lights to be comparatively insufficient; in short, that the only light by which pictures can be well seen is a skylight?—Yes.

767. Are you aware whether, in Dresden, the gallery be or be not lighted by a side light?—I think a portion, and a very considerable portion, if not all, is lighted by a side light.

768. Can you recal to your recollection the Gallery of the Belvidere?—Yes.

769. Is not every picture there lighted by a side light?—Almost all of them, and very imperfectly seen they are.

770. But, in point of fact, that is the case, that a side light is adopted, either from choice or necessity, in those three great Galleries of Berlin, of Dresden, and of Vienna?—Yes.

771. In the Louvre, there is a side light in some portions, and a skylight in others?—Yes.

772. I presume, you would not recommend the Louvre as a pattern for the erection of a picture gallery in England?—I think that the Belvidere and the Gallery at Dresden were not originally built for picture galleries; the Belvidere was a palace.

773. Do you know anything of the pictures in the Hermitage, at St. Petersburg?—No, I have never seen them.

774. Are not the pictures in Madrid lighted by skylights?—I believe not.

775. *Mr. Bankes.*] At Hampton Court, are not the pictures lighted by a side light?—Yes.

776. Do you consider that the cartoons would look better if they were in a room lighted from the ceiling?—Unquestionably; they are very imperfectly seen.

777. At present it is a front light by which they are seen?—At present it is a front light.

778. *Sir R. H. Inglis.*] Are not the tapestries at Rome, for which the cartoons were made, seen by a side light?—I believe they are. The Pope selected the tapestries, and left the works of Raphael behind.

779. Do

779. Do the palaces at Rome furnish any instance of pictures lighted by sky-lights?—I think none, that I remember.

780. In point of fact, generally speaking, throughout Europe, pictures are exhibited by side lights?—Yes.

781. Colonel *Rawdon*.] Have you seen the Pinacotheca, at Munich?—I have.

782. Do you consider the lighting of that Gallery good?—Generally speaking I should say the Pinacotheca is extremely well lighted; the side rooms are lighted by side lights, I think, but the large central rooms are lighted by sky lights.

783. The side rooms are small, and kept for small pictures?—Yes, for schools. The pictures are exhibited there in schools. The Boisserée Collection, which forms an important part of the Historical School of Flanders and Germany, is amongst them.

784. But the cabinet pictures are placed in small side rooms?—They are.

785. Sir *R. H. Inglis*.] With side lights?—With side lights.

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786. *Chairman*.] YOU have been long acquainted with the pictures in the National Gallery, have you not?—From its formation. I knew a number of them before they were purchased for the Gallery.

787. To what pictures do you refer when you say, that you were acquainted with a number of them before they were purchased?—I allude more particularly to the nucleus, the Angerstein Collection, and also to many other pictures which I had known previous to the Government purchasing them.

788. Having known the pictures before they were in the Gallery, and having seen them since, do you think they have become much deteriorated since they have been in the Gallery?—Decidedly.

789. Will you state to what you attribute that deterioration?—I attribute it to the repeated coats of varnish put upon them, mixed with oil, which is continually changing. I admit that when first a picture is varnished with the oil varnish, it looks better than those which have been covered with mastic varnish; which, however, in my opinion, is the safest to put on a picture; it looks better with oil varnish in the first instance, but it is continually changing yellow. There are great difficulties also connected with it; if the picture has to be cleaned, there is no mode of taking that varnish off, but by a very strong solvent. You cannot take off a portion of that varnish, but you are compelled if it be oil, to take the whole away, which is always attended with great risk; of mastic varnish you can take away a portion, and a skilful cleaner is never obliged to go near the picture. If he knows what he is doing, he will only take away a portion, and then varnish it thinly again; which restores the surface of the varnish, which is constantly becoming, as we say, "rotten;" that is the technical phrase which is generally known; and the new varnish restores it to its former brilliancy. But the pictures will get still darker; many of you gentlemen may have noticed in inns particularly, where you will see a race-horse, or any other picture in a room which having been constantly oiled, as brown as a piece of leather; and not only brown, but opaque, which is another injury; the transparency of the picture is lost.

790. You have had considerable experience in cleaning pictures, have you not?—Yes, for years; some of the finest pictures.

791. Will you state any galleries with which you have been connected as superintending the cleaning of the pictures?—The last collection which I had, and which is in course of cleaning now, is his Grace the Duke of Buccleugh's. I have been over the whole of those pictures, and also the Right honourable Earl Fitzwilliam's. I have done a deal for him, and for other noble Lords I have just completed some pictures; I could not undertake the whole collection, because a number of them had been destroyed, and I did not like to run the risk of the reputation, which frequently attaches to picture cleaners, from cleaning pictures which had been formerly cleaned; they are in a dirty state, and the injuries are not always at first apparent.

792. With respect to oil varnish, is it only in the National Gallery that that varnish has been used: is it not commonly used in all galleries?—No, I think not; I have never seen it used in any continental gallery. In fact, I can state positively that it is not used on the continent.

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793. Then the Committee understand you to state that the system adopted in the National Gallery of this country is different from that adopted in any other gallery on the continent?—Yes.

794. And the system in our Gallery is, in your opinion, destructive to the pictures?—Certainly.

795. You would recommend, as the Committee understand, mastic varnish to be used, which is easily removed?—No, I could not recommend that now; I must qualify that answer. The pictures having been coated with this oil varnish for so many years, it has never become perfectly hard; if the mastic varnish were applied at the present time to the pictures, that varnish drying hard upon the softer surface would spoil the pictures by causing them to crack. I have no hesitation in saying that you have no other mode than to proceed as you have done.

796. Then, having once used oil varnish, you must continue to use it?—Certainly, or remove all the oil varnish before the mastic be applied.

797. You heard the evidence of Mr. Cunningham, in which he stated that he would recommend the public to buy pictures to hang them up, and to do nothing to them; would you follow that course?—I think not; but I think due caution ought to be exercised in dealing with them. If a picture were purchased in a perfect state, it ought to remain so in the Gallery with very little attention; from my experience, which is a very long one, I have no hesitation in saying, that the pictures are injured more from the back than the surface; I do not mean pictures on panel, but only canvas pictures. You may have observed that a cord placed out in the rain becomes quite tight when it is wet, and when the sun shines, it becomes loose; that same action is continually going on with large canvas pictures; and it is of the greatest possible importance that a certain degree of temperature should be kept up in the galleries to do away with that effect. Another thing is with regard to canvas pictures, especially whenever they are placed upon stretchers, that wherever the stretchers have been, you will find these pictures in those parts very often quite perfect; even the colours as pure as the artist left them; but in all that portion of the pictures which is liable to be affected by damp, or changes of atmosphere, you will find not only the colours gone, but that the surface of the varnish has been destroyed, and the picture cracked over all that part which is left open; but the part where it has been preserved by the stretcher will be free from cracks, and the colours perfect, and the varnish in a state of preservation; proving that this action going on at the back, of damp and heat, was constantly destroying the pictures.

798. You heard Mr. Cunningham's statement, that picture-cleaning is a modern invention; are you aware whether or not any system of picture-cleaning was adopted in the age when the great painters lived?—Yes; it was recommended by Bonarruoti and the Caracci, as regards the pictures in the church of the Madonna di Mezzaratta, which were passing into decay. See "*Lanzi*." The Raphaels in the gallery of Agostini Chigi, and also those in the Vatican, were restored by Carlo Maratta, as described by Bellori. The Cavaliere Pecci, in his Guide, mentions the skill of one Nicolo Franchini "in restoring injured specimens to their original beauty, without applying to them a fresh pencil," &c. The government of Venice, in 1778, very judiciously appointed a committee to watch over the preservation of the paintings, which were found inclined to decay, when a studio for that purpose was opened.

799. Do you think that the circumstance of the National Gallery being in the centre of a crowded population, and exposed to the influence of a smoky atmosphere, such as there is there, renders it necessary to clean the pictures more frequently than would otherwise be the case?—Certainly; I have paid much attention to that since I have been summoned to attend here. I have been down the river, and have looked at the causes of smoke, and it is my opinion that it is in the worst situation which could be chosen, viewing the preservation of the pictures; but with regard to public convenience, there could not be a better site. The whole of the smoke that comes from the Thames when the easterly winds prevail, is carried into the Gallery, and so extensively does that operate, that the statue which is erected to the late Sir David Wilkie is covered with soot, and so black that it seems quite ridiculous; the nose is as black as if soot had been rubbed upon it, instead of falling by accident. Another circumstance I may mention, which is, that I went into the room from which the pictures had been taken and removed to Marlborough House; I found at the back of the pictures a large quantity of dust; it is not the common dust from the road, which is easily got

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got rid of, but it is positive soot, about a quarter of an inch in height, hanging at the back on those walls. Even the front of the building itself is covered with black; it is visible to any person.

800. How long had the pictures to which you refer been in the Gallery?—I should think they must have been there ever since the erection of the Gallery.

801. Ever since pictures were first put there?—Yes.

802. Those were put there amongst the first?—Yes.

803. Sir *R. H. Inglis*.] About 18 years ago?—I think it is about 18 years ago.

804. *Chairman*.] Being acquainted with many collections belonging to private individuals, have you observed that pictures which are placed in parts of the town, not quite so near the centre, and so exposed to dust and to crowds, are in a better state of preservation than those in the National Gallery?—Certainly.

805. Can you refer the Committee to any instances?—There is a collection of pictures that I was almost surprised to see in Norfolk, of a Mr. Andrew Fontaine. It is astonishing to observe the difference in the pictures which are there in comparison with those which are in London, and, in fact, in all collections which are in the country that is the case; they are so much cleaner in every way. Another thing is, that in wet weather the humidity of the atmosphere does not affect the varnish in the same degree in the country as in town.

806. Then you think the country is the best place for the preservation of pictures?—Decidedly. I should say the best place for the National Gallery is in one of the Parks.

807. Are you acquainted with any place in the outskirts of London containing pictures which you can compare with the National Gallery?—I know as to pictures passing through my hands that those pictures which I take to my own residence in Regent's Park never require cleaning; they merely require wiping, and the frames remain as if they were new; but all those which I keep in town require occasional cleaning.

808. Are you acquainted with the pictures at Dulwich?—Yes.

809. Is that a place where the pictures are well preserved?—I should say it was.

810. Then, you think that even at that short distance from town there is not a sufficient accumulation of soot and smoke to injure them?—Exactly; I heard the evidence of Mr. Faraday, and I perfectly concur with him with regard to the prevailing winds; and I apprehend the National Gallery, placed as it is, exposed to the winds prevailing in that quarter, has more than the ordinary quantity of dust and smoke carried in at the doors of that building.

811. Having heard the evidence of Mr. Faraday, do you agree with him as to the importance of protecting the pictures at the back?—Certainly; I have stated so.

812. Do you agree with him that it would be desirable to put a casing of some impermeable substance, such as tinfoil, behind the pictures?—No, I do not. I think the principal thing is to keep up a regular temperature, so that the damp should not act upon the canvas; that I may speak positively upon, because I have seen the worst results from that.

813. Then the Committee understand that you would put a false back behind the present canvas?—I think if something were attached to the frames to keep the pictures about an inch from the wall, so as to suffer the air to pass at the back of the pictures, that would be an advantage.

814. Colonel *Rawdon*.] Would not the dust get behind the pictures in that case?—I do not think it would injure them.

815. Mr. *Vernon Smith*.] Have you observed of late years, since the erection of the chimney for the Baths and Wash-houses behind the National Gallery, that the pictures have been worse than they were before?—No, I have not.

816. You always thought it bad?—I always thought it bad; I attribute more to the factories behind the houses, and the places upon the Thames.

817. Would you attribute anything to the multiplication of steamers upon the river?—Yes.

818. Have you observed any increase of injury to the pictures, under the operation of the smoke from the steamers upon the river?—Decidedly.

819. So far as you can trace, it is owing to those causes?—Yes.

820. With reference to the multitudes of persons who visit the Gallery, do you think that prejudicial to the pictures?—Very much so indeed.

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821. Can you distinguish the mischief which is done to the pictures from that cause from the other?—Yes; I should say that the exhalation of perspiration to a considerable extent would injure the pictures.

822. In cleaning the pictures, have you clearly ascertained that to be one of the causes of injury?—I think that, combined with other things, is the cause of the varnish becoming destroyed; the moment the varnish is in any way broken, the particles separate, they no longer are held together by any portion of the oil or turpentine which had been employed in its manufacture; it is found then to lose all its transparency, and it is obliged to be removed.

823. Therefore it is necessary to keep the varnish constantly renewed?—No; the effect of that would be very bad; if mastic varnish were used, a portion of it could be removed with the greatest possible safety.

824. But in your previous answer you alluded to frequent cracks occurring in the varnish?—I only alluded to it in this way, that a picture having been varnished with oil varnish, if you were to resort to what I conceive to be the proper course in the case of a picture which had not been so varnished, and were to put mastic varnish over the oil varnish, the picture would crack all to pieces.

825. Do you ever put a fresh coat of varnish over an old coat of varnish?—Yes, very often.

826. Is it not in the nature of all varnishes to get yellow in time?—The oil varnish gets not only yellow, but it will turn to brown, and become opaque in place of being transparent; but mastic varnish becomes mellow, keeping what is termed the tone upon the picture, which is rather agreeable than otherwise; in fact, any true amateur having a picture in a perfect state with its original varnish upon it would not remove it at all.

827. But you would put another coat of varnish upon it?—If the picture required it; but it would not require it; the varnish would last, if due care were taken, the picture would not perish; for instance, in some old country houses, where they are not so well ventilated as they are in the present day, you find some of the pictures have gone to pieces, and in like manner, in many other cases you find them gone, owing to the want of attention.

828. *Mr. H. Hope.*] And want of varnish?—Yes; it is from not having them properly looked to, and having the rooms properly ventilated.

829. *Colonel Rawdon.*] Has your attention been called to the "Paul Veronese" in the National Gallery?—Yes.

830. What do you consider is its present state?—I consider that picture to be in a very excellent state; but it does want some judicious cleaning.

831. Has that picture been cleaned within your recollection?—No; but I remember that picture coming to this country; it was brought to this country by a friend of mine, Mr. Delahante; the picture is much yellower now than it was at that time.

832. You consider that the "Paul Veronese" wants cleaning?—I do.

833. Is there anything peculiar in that master which makes his pictures more difficult to clean than those of any other master?—The pictures of the Venetian school generally are the most difficult to clean, because the great beauty of their pictures consists in the last glazing. Their pictures are commenced in neutral greys, worked up with positive colour, and then glazed, and the finishing touches are painted into this glaze; and therefore would be the first to go if not in skilful hands.

834. Does the fact of tempera having been frequently used by Paul Veronese increase the difficulty?—No; because that is fixed with the varnish which he used afterwards.

835. *Mr. Bankes.*] What is your opinion as to the proposal of putting glass in front of the pictures?—I went to the Gallery yesterday, and I have noted down certain pictures which I thought might be preserved better by glazing; I allude more particularly to the "Francesco Francia;" that picture will go all to pieces. I allude to the "Virgin, Child and Saints," the largest of the two; it is leaving the panel, as you may see, if you look sideways; that picture has been subjected at some time to damp, and has been pressed down flat, and being upon wood, the consequence is, that with the changes of the atmosphere it is all blistering; it is quite loose, and unless it be covered with glass, the work will be destroyed.

836. You consider with regard to that picture that covering with glass is essentially necessary?—Yes, I do.

837. But with regard to the pictures in general, is it your opinion that glass would

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would tend very much to their preservation?—Yes; but I think it could not be carried out with the larger pictures, because you might get into a light where you could see a small one if placed behind glass, but there would be reflections in the larger ones, which would destroy the effect of the pictures.

838. But supposing adequate machinery could be employed to remove the glasses easily from the front of the pictures, of course that objection would be very much diminished?—I think so.

839. So that the glass might be left for the ordinary spectator, but removed for artists and others who might wish for a more particular inspection?—Yes; I think that would be an advantage.

840. Do you think that it would be possible to remove the ill effect of the glass upon the picture by placing the glass at some distance from the picture, for example, three or four feet?—I do not think there would be any advantage in that; there would be always portions of light that would be striking on the glasses on the opposite side of the room, which would reflect into the centre.

841. *Chairman.*] I think you said that you had made some observations upon certain pictures in the Gallery?—I went regularly through them; and there are several of the pictures which, I think ought to be put out of the Gallery altogether.

842. Will you state shortly what the nature of those observations is?—I think, first of all, there is "A Study of Heads," called "Correggio," and a second of the same name, which are very bad; they were two of the Angerstein pictures, but known copies; they are No. 7 and No. 37. Then there is No. 76 which is "Christ praying in the Garden," the original of which is in the collection of his Grace the Duke of Wellington, and which, certainly, should not remain with the name of Correggio on it in the National Gallery. Then there is No. 85, "Saint Jerome with the Angel," which is called "Domenichino," which I think a very bad picture, not worthy of the Gallery. There is No. 134, "Landscape with Buildings and Figures," by Decker, and No. 137, called "Van Goyen," but it is by Peter Molyn.

843. Do you think that those pictures ought to be removed from the Gallery altogether?—Yes.

844. As being unworthy of it?—Yes, unworthy of it altogether. No. 138, "Ancient Ruins, with Figures," Paulo Pannini; No. 140, "Portrait of a Lady," Vander Helst; No. 141, "The Palace of Dido," H. Steinwyck; No. 145, "A Man's Portrait," called "Vander Helst"; No. 146, "A Sea Port (Rotterdam)," Storck; I should doubt whether those pictures of which I am speaking would fetch 100*l.* altogether, if it were not that they were sold by order of the Trustees

845. *Mr. H. Hope.*] Are you not aware that certain pictures are parts of collections which have been left by bequest to the Gallery?—Some of them are; but I should rather wish that that which was unworthy of purchase should not be received at all, because I think it is doing a very great injury; it is taking up the room which ought to be supplied by better works of art; it is not enough, merely because it is given, that you are therefore to hang it up.

846. Has not it always been felt as a difficulty that the Trustees have been obliged to accept pictures as gifts, or pictures forming parts of collections, with regard to which they could not venture to change the names under which they received them?—I think that persons giving pictures, if they wish to do honour to their name, should rather consult the judgment of the Trustees as to the propriety of hanging such pictures up.

847. But in some cases it has been too late to consult the Trustees, inasmuch as the people have been dead before the pictures were received?—Then, I am very sorry if there be no method that can be devised for shutting out those bad pictures from the Gallery.

848. How is a dead man to consult the Trustees?—I think he ought to consult the Trustees during his lifetime.

849. *Sir R. H. Inglis.*] His executors might perhaps exercise the discretion which you desire to have exercised with reference to the pictures?—Yes.

850. Will you state to the Committee which of the pictures described by you, as unworthy to occupy a place in the Gallery, were purchased by the authority of Parliament, which were given by individuals, and which, belonging to the Trustees of the British Museum, have been deposited in the National Gallery as a perpetual loan?—I think the two first which I named, Nos. 7 and 37, were pur-

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chased with the Angerstein Collection; but I believe in that case there was no alternative, the pictures were to be sold altogether; I think it was one of the wisest purchases ever made, so far as art was concerned, because I am satisfied that in all the Galleries I have visited on the continent, the Louvre and others, I have not seen anything to be compared with the Claudes and Gaspar Poussins and other pictures in our own Gallery.

851. Will you be pleased to specify to the Committee which of the pictures, which you except as unworthy to be received in the National Gallery, have either been purchased under the authority of Parliament, or have been specifically bequeathed by individual testators, or have been lent as a perpetual loan by the Trustees of the British Museum, by whom they have been introduced?—I will do so.

852. *Chairman.*] Will you state, first of all, the whole number of pictures which are in the Gallery, and which you consider to be unfit to be placed therein?—Fifteen.

853. *Sir R. H. Inglis.*] Of the 15 now embraced in your answer, and which you regard as unworthy to form a portion of the National Gallery, which have been purchased individually?—I think there are only three of the pictures which were purchased.

854. *Chairman.*] Were they individually purchased?—No; they formed part of the Angerstein collection.

855. Then there is not apparently one of the pictures, specially purchased by the Trustees, which you deem unworthy to be in the Gallery?—No; unless it was the Holbein.

856. *Sir R. H. Inglis.*] Is there any picture given by a person in his life which you would exclude?—I think the Razzi might be excluded.

857. *Chairman.*] Is there any other point to which you wish to call the attention of the Committee, with a view to the preservation of the pictures purchased by the nation?—There is another point which I should wish to state; I think very many pictures are improperly named in the Gallery, and I have made a list.

858. Perhaps you will put in that list?—I will.

[*The Witness delivered in the same, which is as follows:*]

PICTURES falsely named in the National Gallery:

- No. 72.—“Tobias and the Angel,” not Rembrandt; (by A. Brower).
- No. 83.—“Phineus and his Followers,” not Poussin (N.); (a copy by Stella).
- No. 86.—“Entombment,” not L. Caracci; (by A. Veronese).
- No. 88.—“Ermenia discovering the Shepherds,” not Annibal Caracci; (by Domenichino).
- No. 152.—“Landscape, Evening,” the whole by A. Vanderneer, the figures not by Albert Cuyp, although engraved as such in the Lucien Gallery; the name of Cuyp false on the same.
- No. 166.—“A Capuchin Friar,” not by Rembrandt, but of his school.
- No. 187.—“An Apotheosis,” not that of James the 1st, but William the Taciturn. The finished picture belongs to the Right honourable the Earl of Jersey, and forms the ceiling to the grand staircase at Osterley Park.
- No. 210.—“The Piazza of St. Mark, Venice;” not by Canaletto, but by Francesco Guardi.
- No. 214.—“The Coronation of the Virgin,” not by Guido Reni, but by Simone Cantarini.
- No. 89.—“Portraits of Ferdinand, Duke of Tuscany, and his Wife,” not Velasquez, but by Justus Sustermans.
- No. 57.—“The Conversion of St. Bavon,” not by Rubens, but in his school.

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(signed) *Henry Farrer.*

859. To revert to the question as to the preservation of the pictures in the National Gallery, have you any other observations which you wish to offer?—No, nothing further.

860. *Colonel Rawdon.*] With regard to exhibiting pictures to the public, have you any observations to offer as to whether they can be shown in a better manner or as to any alteration of the light?—In the present building I think there is no improvement scarcely that could be made; I am very much opposed to the position; I think it an unexceptionable position as far as public convenience is concerned, but as for the preservation of the pictures, I think it impossible to be worse.

861. *Mr.*

861. Mr. *H. Hope*.] With regard to the mastic varnish which you have mentioned, is it not liable to chill?—Yes. *H. Farrer, Esq.*

862. Would not that be a fatal objection in a place like the National Gallery, where the air is so full of damp and smoke?—They only chill for a certain time; after a certain time, the varnish remains bright. *4 July 1850.*

863. They would require to be frequently wiped?—Yes.

864. Colonel *Rawdon*.] With respect to cleaning the pictures, polishing them by rubbing them on canvas is attended with risk?—It would not be so with the Flemish pictures, but with the Italian pictures it would, and that is the reason why I think glass over many small pictures would be a very great preservation; because all those exhalations would go on the glass, and would prevent the pictures chilling. For instance, the “Correggio” in the Gallery is always in a perfect state the moment the glass is cleaned, and I should say sufficiently brilliant for an artist to make a drawing from, and, in fact, I saw Mr. Doo drawing while the glass was on it.

865. *Chairman*.] With the small pictures you think there would be no inconvenience?—None.

866. But with the large pictures there would?—With the large pictures there would. I think it would prevent your placing yourself in such a position as to see the picture well; I think if a glass were put over the “Sebastiano del Piombo,” you would see yourself in the glass, but not the picture.

867. Mr. *Baring Wall*.] To what place would you recommend the removal of the Gallery?—I thought Mr. Faraday made an observation well worthy of attention. He said, “that the wind prevailed principally from the west, and blew in that smoke which was generally pouring into the gallery;” and, therefore, if you got to the westward, you would generally escape most of it.

868. But might not you, in avoiding the smoke of the east of London, fall into the other evil of meeting the smoke from the town of Kensington, which is thickly built?—I should say that somewhere in Regent’s Park would be a very good position for a gallery.

869. It would soon be, in point of fact, in a similar position, unless it were in some unoccupied locality which was protected by some Act of Parliament, or was under the control, or in the power of the Crown; that is to say, that wherever you moved the Gallery to, the smoke of London would in a few years follow it, and affect it?—I do not know how far the town is to extend, most certainly; in that case, I suppose we should have to move further off.

William Mulready, Esq., R.A.; Examined.

870. *Chairman*.] YOU are well acquainted with the pictures in the National Gallery?—I am acquainted with them; I am afraid to say that I am well acquainted with them; I have endeavoured to become well acquainted with those which I conceive to be of most consequence. *W. Mulready, Esq.
R.A.*

871. Is it your opinion that the pictures are deteriorating in their present position?—I think they are.

872. You think that they are now suffering injury?—That they are now suffering injury.

873. Do you attribute that injury to the site in which they are placed, or to the cleaning which they have undergone?—I attribute it more to the site in which they are placed than to the cleaning they have undergone during the time I have been acquainted with them; I believe there are pictures in the collection which had suffered considerably from cleaning before they came into this country, and I believe also that the whole extent of the injury which they suffered by former cleaning was not known until it was attempted to clean them again, and that the whole amount of injury now discoverable has not been properly distributed between former cleaners and the present cleaners; I think it even possible that the whole amount of the injury discovered may have originated in cleaning long before they came into the possession of the National Gallery.

874. You have said that you attribute the injury which the pictures undergo very much to the site in which they are placed; do you consider that it is the smoke of the town which is chiefly injurious, or the atmosphere arising from the crowds who frequent the Gallery?—The site, in my mind, covers the whole of the question; it is because they are so placed that those things happen to them; they are in the midst of smoke and in the midst of bad atmosphere, and are

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accessible to a large number of people at one time; I mean that the site affords opportunities for large masses of people, more than are likely to be instructed by them to see them, and to loiter about amongst them, and they are exposed to the injuries arising from smoke and sulphuretted hydrogen.

875. Do you think they are more injured than pictures belonging to a private individual would be, although his house might be in the same neighbourhood?—Certainly, for I have had experience of pictures similarly placed in situation, but not exposed to the same influences which a public room is exposed to.

876. You have heard the evidence which has been given with respect to the varnish used to pictures; that oil varnish is used which is very much discolouring and injuring the pictures, which ought to have been varnished with mastic varnish; what is your opinion upon that subject?—I have heard it stated that they have been varnished with oil varnish; but it is not clear to me that they have been varnished with what I should call an oil varnish. They may have been varnished with mastic varnish into which some oil had been introduced. The distinction is of great consequence; and I think it should be ascertained whether the varnish that has been called oil varnish, was oil varnish properly so called—that is, varnish made of oil and resin, or whether it was mastic varnish, with a small quantity of oil.

877. Is not mastic varnish sometimes used without any oil in it?—Certainly, frequently; but it does not become an oil varnish when a small quantity of oil is added to it.

878. Mr. Hope.] In order to make this distinction still more clear, can you explain the actual composition of that which is called oil varnish?—Oil varnish is composed of resin and oil, about one part of resin to two of oil; varnish makers now add to this, about two of turpentine. Mastic varnish is composed of mastic and turpentine, one part mastic to two or more of turpentine. Mastic is a soft resin, easily dissolved, and easily removed from the surface of a picture. It is very glossy for a long time, and has been found a very convenient varnish, in a dry atmosphere, for placing upon pictures; but in a damp season it is liable to what is called chilling, an effect through which we cannot see the picture properly; therefore it becomes a question with painters how to avoid this chilling of their pictures. In their own rooms, where they have every opportunity of equalizing the temperature, they can accomplish that, but if they varnish a picture with mastic varnish, and send it home, perhaps in its passage home, the damp affects the varnish. It becomes then of immense consequence to insure the picture against this accident, and there is found no better mode for that purpose than mixing a small quantity of oil with the varnish; we all know that if a great quantity of oil be mixed with the varnish it will operate precisely as you have heard to-day; the picture will become brown, and you cannot remove that varnish; experiments have been made, in order to ascertain the smallest quantity of oil that would prevent the mastic varnish from chilling, and yet allow the picture-cleaner to remove the varnish. Mr. Seager told me, some time ago, that he had made several experiments for this purpose, but he did not tell me the precise proportions of oil and varnish that he found to answer the end. The difficulty arising from varnishing with mere mastic varnish was felt by artists more than 200 years ago, and, to prevent it, some of the painters, I believe, added to the varnish about one-eighth of linseed oil that had been bleached in the sun; but I should not call even that an oil varnish. I should use the term oil varnish for a varnish composed for the most part of oil and resin.

879. Chairman.] When there is a certain portion of oil in the mastic varnish, how can that varnish be removed, if necessary?—The persons who so use it say, that a small quantity of linseed oil will not prevent them from removing it; how they remove it I do not know; I do not use it.

880. Do you suppose that they resort to some solvent to remove it?—I believe they are in the habit of using a solvent when they are in a hurry; I do not know what quantity of linseed oil will admit of the removal by simple friction of the mastic varnish; I do not even know that I may not have removed mastic varnish, into which some quantity of linseed oil had been introduced, myself by the finger; I cannot tell.

881. Do you think that if a solvent be used, in order to remove the varnish, the picture to which that solvent is applied is in danger of injury thereby?—It would be in danger if the vehicle used in painting the picture were assailable by it; the picture must be painted with a vehicle which would resist the solvent; that

that would be quite essential to the removing the varnish; it would depend upon that. W. Mulready, Esq.
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882. But should you think it a dangerous experiment to try upon an old picture to remove the varnish by means of solvents?—I should hesitate, from not knowing with what material the picture was painted; but if it were well known to me that a picture was painted with copal varnish, I know that a solvent that would act upon mastic varnish would not affect a picture painted with copal varnish, and, therefore, it might be used.

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883. But if the pictures in the National Gallery are to be kept, as we are told, in an equable temperature, what objection would there be to rejecting altogether the use of oil from the varnish, and using mere mastic varnish?—I see no objection; I am not disposed to mix linseed oil with mastic varnish, and I never in my life did it. My inquiries from Mr. Seager were on account of feeling the inconvenience arising from pictures chilling with the ordinary varnish; I wanted to ascertain the smallest quantity of oil, with a view of trying experiments upon things which I did not care for, the minimum quantity, which secured the polish of the varnish, and did not prevent me from removing it.

884. The Committee have heard some evidence given respecting the injuries done to the pictures from dust penetrating through the backs of the pictures; do you think that much injury has been done to the pictures in the National Gallery in that way?—I do not think so exactly; the dust does not penetrate through the back of the picture; I rather think that nobody has gone that length; it falls upon the back of the picture, but goes no further than the fabric of the canvas allows it; it penetrates only mechanically into the open spaces; it does not penetrate chemically, having an effect upon the ground of the picture; but I think it may have a mischievous effect, for the greater the quantity of loose dust, the longer it would hold the damp; it may not attract it, but it will hold it when it gets it.

885. Then, should you recommend protecting the backs of the pictures by any false backs of canvas?—In my own case I have seldom painted a picture on canvas without providing against the accidents which the exposed back of a picture is subject to; I place two canvases together back to back, and I paint upon one side; the canvases are not fastened together throughout, they are placed together thus—*[describing the position]*—this has a painted side, and that a painted side, and I believe in that way they afford considerable security against both damp and dust; it is a simple and obvious thing, and the easiest thing on earth to do.

886. But are they placed so together that there is a passage for the air between them?—They are placed so together that the air would get through the very small apertures; they are placed together, and nailed upon a flat edge, and the air will find its way probably as it does into your watch.

887. You have heard the evidence which has been given respecting covering the pictures with glass; what is your opinion of that precaution as a means of protecting the pictures in the National Gallery?—It protects the pictures at all times from the condensation of air upon the surface; you see it on the glass, which retains it, and I have no doubt it is a safer thing; it is not merely a safer thing, but a good thing to do in all cases, and ought to be done where they are liable to such influences as pictures in the National Gallery are liable to.

888. As an artist, do you see any objection to it?—I see no objection; there is some difficulty, in consequence of the glass reflecting other objects, but I do not think that is sufficient to prevent its use; a "Van Eyck" in the Gallery has a case, and there is a little difficulty in seeing it, no doubt; there is not only a difficulty in seeing it from the glass reflecting other objects, but glass has always a certain substance, and some colour, and therefore the artist does not see the picture through the glass so well as he wants to see it; he wants to see the texture, and every little thing about it.

889. Could he copy a picture covered with glass?—He might see it sufficiently well, but I do not think he would be satisfied with that; he wants to see the thing better than well enough.

890. Then, in case the pictures were covered with glass, you think it would be desirable for the purpose of copying them that there should be the means of easily removing the glass on the days when artists were there to copy?—I think so.

891. Do you think it would be possible so to cover them with glass that on the two days of the week when the artists were there, that glass might be removed?—I think it likely, but that is a question on which I have not thought; I should

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say that any manufacturer of large sheets of glass would be an authority to rely upon for that.

892. For the protection of the pictures, what site should you consider desirable if they were to be removed from their present site in Trafalgar-square?—A site as far removed as possible, the purposes of the Gallery being considered.

893. The Regent's-park and the sides of Hyde-park have been mentioned; do you consider that in those places the pictures would have a greater chance of being protected?—They would have a greater chance of being protected, certainly, if you could secure them against the erection of noxious manufactories; one manufactory just beyond might be extremely injurious; therefore, you want a site on that line in which the prevailing wind comes, and the farther you are protected in that line the better.

894. Do you think that to artists who wished to see the pictures, and to study them, there would be any great inconvenience if the pictures were removed to such a site as that?—I think not for the artists.

895. Do you think there would be any convenience to artists who wished to study those pictures by removing them from the crowd of loungers who now frequent the Gallery?—The artists are not admitted at the same time that the crowd are admitted to see them.

896. You mean that the artists are not admitted to paint?—Exactly; or rather the crowd is not admitted when the artists are allowed to work. An artist may attend and take a sketch of a picture at all times, and carry on his studies; but not so conveniently in the crowd as in its absence.

897. It has been stated to the Committee that it is very objectionable to allow artists to copy the pictures in the Gallery; do you see any objection to allowing artists to make copies of the pictures in the Gallery?—I do not, indeed. I may, as an artist, have a private opinion as to how far copying is generally useful, and whether it may not be carried too far.

898. Do you think, with the view of promoting art in this country, it is wise on the part of the Trustees of the National Gallery to restrict the copying of the pictures in that Gallery as far as they can?—No, I do not, either as an artist, or as one of the public; I do not think it would be wise; speaking merely as an artist, certainly not.

899. Mr. *Vernon Smith*.] Do you know whether it is common to sell copies which are made in the National Gallery?—No, I do not; I do not know much upon that subject.

900. Have you ever heard of the practice?—I know that there are provisions made against artists in the Royal Academy, who are students there, copying pictures which might be passed off as originals; there have been some restrictions as to the quantity of a picture to be copied, and as to the size, so as to guard against, in some degree, the chance of spurious copies being sold as originals.

901. Do you refer to copies of pictures in the National Gallery?—No; to copies of old pictures lent to the Royal Academy.

902. *Chairman*.] Do you think an easy means of having pictures copied, and thereby leading to a great sale of copies of pictures in the country is in itself injurious to the progress of art?—I cannot think that, though I have not thought of the subject sufficiently to give a decided opinion. I might upon thinking further, and hearing more, be ashamed of the opinion I now give, but I am not prepared to say that I can see any great mischief arising from it.

903. Mr. *Baring Wall*.] I understand by your answer, with regard to the removal of the Gallery, that if it were to be removed, you would conceive it of great importance that it should be removed to some position where there would be an open space round it?—Certainly.

904. You would not recommend the removal of the Gallery from Trafalgar-square to any other situation where there was either the same amount of smoke, or probability of the same amount in the course of a few years?—Certainly not.

905. Looking at the probable growth of the metropolis, do not you think it would be extremely difficult to find any situation, except in a Royal park, where smoke would not, after an interval of some years occur?—I think to the west of the parks it is secure for a great number of years.

906. Do you mean by the "west of the parks," such a position as Kensington Palace?—I do.

907. Do you think it would be desirable, if the pictures could be removed to
Kensington

Kensington Palace, to place them there?—I think that situation far better than the situation which the Gallery now occupies. *W. Mulready, Esq.*
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908. Is there any other situation which occurs to you, which would be equally as desirable as Kensington?—Probably Regent's Park; some portion of it.

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909. Would you not very much object to Regent's Park on account of the nature of the soil?—I do not know the nature of the soil.

910. Is it not the worst species of London clay?—I really do not know.

911. Do you not think it of importance, that if a new Gallery were built, its foundation should be upon gravel or dry soil?—Upon a dry soil, certainly.

912. Do you think clay would be particularly objectionable as a soil upon which to erect such a building?—I do not know what the state of the atmosphere is above a clay soil precisely; I know the character it bears of being injurious to our health and life, but I do not know what the influence of such a soil would be upon the pictures.

913. In the choice of a situation, you would consider the soil as well as the atmosphere?—I should; and by analogy, I should consider that what was good for me was good for the pictures.

914. Colonel *Rawdon*.] I believe that since you have been a member of the Royal Academy you have been a good deal connected with the education of students?—Very much.

915. Do you think it desirable that they should have a good opportunity of seeing the cartoons by Raphael?—I think so.

916. Do you think the cartoons by Raphael could be properly placed in the present National Gallery?—I think they could be placed in the National Gallery as well or better than they are placed at Hampton Court. The reason why I think they could be as well or better placed in the National Gallery than at Hampton Court is, that I have seen the originals at Hampton Court, and also the copies of those originals, which are now placed in our wing of the building in Trafalgar-square, and the light in our wing of the building is precisely the same as that in the wing occupied by the National Gallery; therefore I have the means, I think, of answering with some degree of certainty that question; I think the cartoons would be as well or better seen in the National Gallery than they are now seen at Hampton Court.

917. Do you think that they could be brought to the National Gallery, looking at the state of the atmosphere as described, with safety?—No; I was speaking simply of the power of seeing them upon the one wall or the other.

918. Looking to the purposes of the education of artists, do you think it advisable that the National Gallery should also contain a collection of sculpture?—Yes, assuredly; probably it may be more necessary if you educate from a very early period to have sculpture than painting.

919. Is there room in the present National Gallery to add a collection of sculpture?—Yes, if the whole building were devoted to the National Gallery.

920. If the present building were devoted entirely to the purposes of the National Gallery?—Yes; then I think a very considerable collection of sculpture, as much as we want, might be brought in.

921. With adequate light?—I am not so sure of that; the rooms are admirably calculated for the exhibition of pictures; but not being a sculptor, I cannot answer with the same degree of confidence as to its fitness for sculpture as I can with respect to paintings; the present sculpture-room of the Royal Academy is by no means a fit and proper place for such a school.

922. But you think it highly desirable that the National Gallery should contain a Gallery of Sculpture?—I think so; it is very doubtful in my mind whether sculpture is not more necessary for a man starting in the profession than even pictures; I should say quite as necessary. The sculptor must begin with his own particular mode of working, and the young painter begins drawing from plaster casts, so that their first studies are in common, and they want the same description of art; that is the only reason why I think it more necessary; it is especially necessary if you begin with the education of lads from a very early period.

923. *Chairman*.] Have you any decisive opinion respecting the expediency of lighting pictures by a side light, as compared with a skylight?—I think that small pictures, cabinet pictures, are in general better lighted by a side light; they are most frequently painted in a side light, and they will look better in the same sort of light as that in which they are painted; I think a side light will show

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R.A.

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a small picture with considerable advantage; if, on the other hand, a picture be very large, a side light might not extend that equality of light over the whole surface that that large picture might demand.

924. You have referred to the light in which pictures were painted; did the old masters ever paint in any other than a side light?—I have no doubt that they occasionally painted under skylights and every conceivable light, for they painted in situations in which they could not command their light; but all the accounts we have of painting-rooms lead me to believe that they worked in a high light, but not a skylight.

925. Then, for exhibiting pictures well, a high light, although it were not a skylight, would be a very efficient mode of lighting them, would it not?—A side light and high, will light a greater quantity of given wall than a low window; therefore, there is that advantage in a high side light.

926. Do you think the Gallery at present well lighted?—I think it very well lighted.

927. Then, if another Gallery were to be built, you would recommend the same system of lighting to be adopted?—I would recommend the same system of lighting to be adopted; I would recommend that in all large galleries of pictures there should be some small rooms; the outcry against the smallness of rooms in this country is carried much too far; this is a country of small pictures, and will be for a very great length of time, and small pictures do not require large galleries. It is a more magnificent looking thing, of course, to be able to show foreigners buildings equal to their own; but unless we have pictures requiring that light, it is a mere idle description of emulation.

928. Mr. *Baring Wall*.] When you say, that for some time this country will be a country of small pictures, why do you apprehend that eventually there will be a change; you say that for some time it will be a country of small pictures; I wish to know why you would limit that state of things?—The employment which painters in this country generally receive is from individuals who, however large their houses are, do not dwell in palaces, and have not large extensive galleries; they have not room enough for extensive pictures.

929. And the churches are not open for the reception of pictures?—The churches are not open for the reception of pictures, and I think that it will be some time before our churches will be thrown open to large pictures like Rubens's "Descent from the Cross." I think it will be some time before the size of pictures will be very materially affected.

930. Colonel *Rawdon*.] Are the copies of the cartoons which you have at the Royal Academy, glazed?—No, they are painted, I believe, in oil; they do not shine much, if at all; the copies are by Sir James Thornhill.

931. Are those copies of the cartoons at Hampton Court?—They are copies of the cartoons at Hampton Court.

932. They are not drawings from the cartoons?—No, they are large copies, the size of the originals, and in the colours of the originals.

933. Painted in oil?—Painted, I believe, in oil.

934. Therefore, not so liable to injury, as the originals?—No, not as the originals.

935. The originals are water colours?—Yes; our copies are in our large room when the exhibition is not going on.

936. When the exhibition is going on, where are your schools?—The life school for a portion of the time is carried on, indeed, at all times in the cupola in the centre of the building; it is an inconvenient and bad room for the purpose. The antique school is suspended during the exhibition; the antique school when in operation is in the sculpture room. The operations of the painting school of the Academy are partially suspended during the exhibition; the painting school of the Academy is carried on in the first large room you enter at the exhibition, the room called the "West Room."

937. *Chairman*.] Have you any further observations which you wish to make to the Committee?—No; I cannot immediately remember anything further.

APPENDIX.

LIST.

App.

- (A.)—Copy of the Report of the Commission appointed to inquire into the state of the Pictures in the National Gallery - - - - - p. 67
- (B.)—A Return of the Total Number of Pictures in the National Gallery, including the Vernon Collection: The Number of Pictures Presented or Bequeathed to the Trustees of the National Gallery; the Names of the Donors, and the Dates at which each Picture respectively was given or bequeathed:—also, The Pictures Purchased, stating the Date of each Purchase, and the Price given for each Picture - - - - - p. 70
- (C.)—Letter from F. Y. Hurlstone, Esq., to the Chairman of the Select Committee on the National Gallery - - - - - p. 75
- (D.)—Minutes of Evidence taken before the Select Committee (1847-48) appointed to consider the best mode of providing Additional Room for Works of Art given to the Public, or Purchased by means of Parliamentary Grants - - - - - p. 76

Appendix (A.)

COPY of the REPORT of the COMMISSION appointed to inquire into the state of the PICTURES in the NATIONAL GALLERY.

In prosecution of the inquiry committed to us by the Lords Commissioners of Her Majesty's Treasury as to the protection of the pictures in the National Gallery by plate glass, we have proceeded to inform ourselves as to the general condition of the paintings there, in order to ascertain, in the first place, the nature of any existing mischief or danger against which such a protection might be resorted to, and in the next place, the safety and fitness of the remedy.

For this purpose, after taking into consideration the documents which had already been submitted to the Trustees upon the subject, we made such examination of the building and of the paintings as appeared to be requisite.

In doing this, we had the full advantage of the experience and accurate observation of Mr. Uwins and Colonel Thwaites, the Keeper and Assistant-keeper of the Gallery, who communicated to us the most ample information, and afforded us every assistance.

It appeared to us, that in order to arrive at an entirely satisfactory conclusion, it would be proper to make extensive inquiry as to the experience on the subject in various Foreign Galleries, and with that view we framed a series of questions to be forwarded to the several Directors of those Galleries; but as some delay will necessarily attend the transmission of those questions and the arrival in this country of the answers to them, we have thought it desirable to lay before their Lordships the result of our own observations, reserving always to ourselves, with a view to a more positive and final opinion, the opportunity of considering the larger experience of several Galleries, and the suggestions which may be afforded by those who have the charge of them.

We thought it material, in the first place, to consider the site and construction of the building, as connected with any probable source of danger to the paintings.

It appears to us that the building itself contains no element of danger to the pictures; the walls seem to be perfectly dry, and the boarding upon them is well calculated to prevent any transmission of damp to the pictures. Without pronouncing an opinion as to whether the system of warming is perfect or complete, we do not think that there is any such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures.

In considering the position of the National Gallery, our attention was drawn to the vicinity of several large chimneys, particularly that of the Baths and Washhouses, and that connected with the steam-engine by which the fountains in Trafalgar-square are worked, from which great volumes of smoke are emitted. In the neighbourhood, also, the numerous chimnies of the various club-houses are constantly throwing out a greater body of smoke than those of ordinary private residences; the proximity likewise of Hungerford-stairs and of that part of the Thames to which there is a constant resort of steam-boats, may tend to aggravate this evil; but on the other hand it is to be observed that the very large open

space in front and at the back of the building must be likely to establish, a greater purity of atmosphere than is often attainable in the centre of crowded cities; the gravelly nature of the soil also on which the building is placed, is a further circumstance in favour of the locality.

It appeared to be pertinent to the object of our inquiry, to ascertain the mode in which the benefit of the Gallery is imparted to the public, and we endeavoured to collect such facts as bear upon this point.

The admission of the whole of the public for four consecutive days in the beginning of the week (the two other days being appropriated to students), is not accompanied by any restriction as to age or otherwise. It appears that the Gallery is frequently crowded by large masses of people, consisting not merely of those who come for the purpose of seeing the pictures, but also of persons having obviously for their object the use of the rooms for wholly different purposes; either for shelter in case of bad weather, or as a place in which children of all ages may recreate and play, and not unfrequently as one where food and refreshments may conveniently be taken. The evils consequent on these circumstances can be moderated by the care of those who have charge of the Gallery, in cases only of extreme abuse. On the days on which the guard, after being changed, returns to St. George's Barracks, the numerous crowds of persons without apparent calling or occupation who on such occasions follow the military band, are stated to come in large bodies immediately after it has ceased playing, and fill the rooms of the National Gallery.

The position, therefore, of the building, possessing as it does, from its central nature, the very great advantage of making the pictures accessible to the whole of the public who desire to see them, would seem also to lead to its being frequented by great numbers of persons who come with other objects, and add largely to those results which may be supposed to affect the atmosphere of the rooms and the surface of the pictures.

It does not appear to be any part of our duty to consider whether any and what limitation ought to be adopted in the admission of persons to the Gallery, we merely notice the facts which seem to bear upon the question of evil for which we are directed to consider a proposed remedy.

In the year 1849, the total number of visitors is taken to have been 592,470; for the year 1848, 703,410.

The average of daily visitors appears to exceed, certainly, 3,000. The greater number of persons introduced into the building, the greater will be the necessity for ventilation and supply of air, which cannot be effected without the constant introduction of smoke and dust produced externally; the greater also will be the quantity of impurity produced within the building from the respiration and perspiration of great numbers of persons; this impure mass of animal and ammoniacal vapour, of which it is difficult and perhaps unnecessary to distinguish and define the component parts, is peculiarly liable to be condensed on the surface of the pictures, and as most of the varnishes used on pictures have a tendency to chill and become superficially opaque and dull, those impure vapours, by reason of their more easy adhesion to and absorption by the altering surface, probably hasten the dulness by condensation upon it. Moreover, if from variation of temperature there be at any brief interval a tendency to the deposit of dampness on the surface of a picture, the more abundant those emanations are, the more certainly will they condense on the surface, and will, in their turn, in themselves probably furnish a new source of occasional condensation when otherwise no such process would arise.

We had opportunities of witnessing the result of those causes of change upon the appearance of the pictures, and of examining the dirty and obscure state of the paintings constantly exposed to them.

Many of them present the appearance of being covered with a thick film, alike foreign in feature and in colour to the original character of the picture, detracting from its highest qualities, and depriving it for the time of clearness and brilliancy. This altered appearance, in cases where the process of cleaning may not be considered necessary, can only be removed by occasionally moistening the surface, and afterwards polishing it by gentle and careful friction with a silk handkerchief. But this mode of restoring brilliancy to the picture is only applicable where the sound condition of the surface will allow it, and would not remedy any change which may be produced in the way of discolouration or otherwise, by the action on the varnish of the various emanations which have been referred to.

We have not gone into a detailed comparison of the condition of the various pictures in the Gallery, as depending upon the nature of the varnishes which may have been placed upon them, although it is obviously a most important subject for consideration in providing for their due conservation.

The large quantities of dust introduced into the rooms, make it necessary to go through the daily operation of sweeping, and although we understand this to be done with every precaution, the great quantities lodged on and about the backs of the pictures (more particularly when slightly inclined forward with a view to lessen the liability to deposit on the surface) show the mass of it in constant circulation. In that dust the constant emanations evolved in the rooms are condensed, and, independently of any perils assailing them from the surface, the pictures, particularly those on canvass, being themselves more or less porous, are subjected to the action which arises from this impure accumulation.

We examined carefully those pictures which are placed under glass.

The inconvenience arising from the tendency of glass, by reflecting objects, to impede the clear sight of the pictures, is obvious; this will of course be less sensibly felt in pictures of moderate

moderate size, than in those of larger dimensions, and will also be less in pictures that are light in colour.

In respect of condition, we observed a striking difference in the appearance of those under glass from that of those which were not so protected; we found some superiority of mechanism in the mode of applying the protection to some, over that which had been employed as to others, those, in particular, which are enclosed in boxes, so as to prevent any injurious action from any quarter upon the picture, were the most unexceptionably pure in appearance, and the gilding of the frames presented strong evidence, by its unaltered colour and brightness of the burnished portions, of the superiority of the atmosphere surrounding them. A small picture by Correggio, of "The Holy Family," is stated to have been 25 years in the collection so protected, and to have required no reparation; its condition bears the fullest testimony to the benefit of the exemption. A picture by Raphael, of "The Vision of a Knight," of more recent acquisition, affords an example of yet more perfect enclosure and security from risk and injury. In no instance were we able to ascertain that, practically, any mischief had arisen to any picture in the Gallery from the use of glass.

In considering the theory of possible danger, we were led to the following conclusions.

It does not appear that such exclusion of air from pictures as glass would effect, would produce any such mischief as that caused by the exclusion of air from wood, cloth or other matters, in damp situations, or even from pictures themselves, if rolled up and put away in places from which air and light were excluded; the Gallery itself, and the walls being dry, the pictures would be sufficiently aerated even if they were enclosed in boxes, as those are which appear to be most perfect in condition.

Great changes of temperature being admitted to be injurious to pictures, the use of glass would in this respect appear to be salutary, inasmuch as it would tend to equalize the variations in the temperature of the pictures, rather than to cause any extra heat on the surfaces, so as to increase the extent of the variations. It is without doubt, true, that if the sun were to shine fully on two pictures, the one glazed and the other unglazed, the glazed picture would become the hotter, for the sun's rays would pass through the glass, would impinge on the picture, would become converted into a sensible heat, and would heat the air upon the surface of the picture; there being no free escape for this heated air, the temperature would rise, and the glazed picture become for the time the hotter of the two; this state of things could only arise in the absence of due care on the part of those who have charge of a gallery.

But if the sun's ray be excluded, every other circumstance is in favour of the glazed picture, for the rays of heat from terrestrial sources do not pass through glass as the sun's rays do, and would therefore be prevented from falling on the picture; moreover, the alternations of heat and cold through the varying temperature of the air itself, would be in some degree moderated, both in their rapidity and their extent, by the intervention of the glass.

With respect to the quality of the glass to be employed, it is not apprehended that there would be any difficulty in obtaining, according to the present system of manufacturing it, such plate glass as would contain no elements of injury.

With regard to the mode of applying it, we do not think it necessary to advert to any measures of precaution, further than to refer again to the expediency of protecting the picture from the back; this might be effected in most cases by enclosing it in a kind of box, or by having the back covered with tinfoil, or some impermeable substance. It may seem also right to observe, that in any such application the use of paste ought to be carefully avoided, as containing elements of mischief from which experience has shown that many pictures have materially suffered.

It is possible that the result of the inquiries which we have instituted in various Foreign Galleries, may lead to the necessary consideration of some points to which we have not adverted; but in the mean time, we have thought that it would be satisfactory to their Lordships, that we should submit to them these observations, in which we have stated our impressions as to the existence of the dangers to which we believe the pictures in the National Gallery to be exposed, and as to the safety of the proposed method of protection.

(signed) *C. L. Eastlake.*
M. Faraday.
Wm. S. Russell.

24 May 1850.

Appendix (B.)

A RETURN of the Total Number of PICTURES in the NATIONAL GALLERY, including the VERNON COLLECTION: The Number of PICTURES Presented or Bequeathed to the TRUSTEES of the NATIONAL GALLERY; the Names of the DONORS, and the Dates at which each Picture respectively was given or bequeathed:—also, The PICTURES PURCHASED, stating the Date of each Purchase, and the Price given for each Picture.

A RETURN of all PICTURES PURCHASED for the NATIONAL GALLERY.

No.	YEAR when Purchased.	BY WHOM PAINTED.	SUBJECT.	OUT OF WHOSE COLLECTION.	SUMS PAID.
					£. s. d.
1	1824	Sebastiano del Piombo	The Raising of Lazarus - -		
2	"	Claude - - -	Landscape and Figures - -		
3	"	Titian - - -	A Concert - - -		
4	"	Claude - - -	Sea-Port with Figures - -		
5	"	Ditto - - -	A Grand Landscape - - -		
6	"	Ditto - - -	A Magnificent Sea-Port - -		
7	"	An ^{le} Carracci - -	St. John in the Wilderness - -		
8	"	Raffaello - - -	Portrait of Pope Julius II. - -		
9	"	Lud. Carracci - -	Susanna and the Elders - -		
10	"	Claude - - -	The Embarkation of St. Ursula - -		
11	"	Gaspar Poussin - -	A Landscape - - -		
12	"	Titian - - -	Ganymede - - -		
13	"	Ditto - - -	Venus and Adonis - - -		
14	"	Gaspar Poussin - -	A Land Storm - - -		
15	"	Correggio (after) - -	A Study of Heads - - -		
16	"	- Ditto - - -	- - Ditto - - -		
17	"	Rubens - - -	The Rape of the Sabines - -	- - Mr. Angerstein's Collection, purchased by Parliament, in One Lot, for - - - -	57,000 - -
18	"	N. Poussin - - -	A Bacchanalian Scene - -		
19	"	Rembrandt - - -	The Woman taken in Adultery - -		
20	"	Ditto - - -	The Adoration of the Shepherds - -		
21	"	Vandyck - - -	Portrait of Rubens - - -		
22	"	Ditto - - -	The Emperor Theodosius - -		
23	"	Ditto - - -	Portrait of Gevartius - - -		
24	"	Cuyp - - -	A Landscape - - -		
25	"	Sir Joshua Reynolds - -	Portrait of Lord Heathfield - -		
26	"	Wilkie - - -	A Village Festival - - -		
27	"	Rubens - - -	The Holy Family - - -		
28	"	Correggio - - -	Christ praying in the Garden - -		
29	"	An ^{le} Carracci - -	Ermenia discovering the Shepherds - -		
30	"	Velasquez - - -	Portraits - - -		
31	"	An ^{le} Carracci - -	Pan and Apollo - - -		
32	"	Hogarth - - -	His Portrait - - -		
33	"	Ditto - - -	The "Marriage-à-la-Mode" - -		
34	"				
35	"				
36	"				
37	"				
38	"				
39	1825	Correggio - - -	The Holy Family - - -	Royal Collection of Spain and Monsieur Perrier's	3,800 - -
40	1826	Titian - - -	Bacchus and Ariadne - - -	Mr. Hamlet - - -	9,000 - -
41	"	An ^{le} Carracci - -	Christ appearing to St. Peter - -		
42	"	N. Poussin - - -	A Bacchanalian Dance - - -		
43	1834	Correggio - - -	Mercury teaching Cupid to read - -	Marquis of Londonderry -	11,550 - -
44	"	Ditto - - -	The "Ecce Homo" - - -		
45	1837	Salvator Rosa - -	Mercury and the Woodman - -	George Byng, Esq. -	1,680 - -
46	"	Murillo - - -	The Holy Family, &c. - - -	Bulkeley Owen, Esq. -	7,350 - -
47	"	Rubens - - -	The Brazen Serpent - - -		
48	1839	Raffaello - - -	St. Catherine - - -	Wm. Beckford, Esq. -	7,350 - -
49	"	Mazzolino de Ferrara - -	St. Francis adoring the Infant Christ - -		
50	"	Garoffalo - - -	The Holy Family, &c. - - -		

SELECT COMMITTEE ON THE NATIONAL GALLERY.

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Pictures Purchased—continued.

No.	YEAR when Purchased.	BY WHOM PAINTED.	SUBJECT.	OUT OF WHOSE COLLECTION.	SUMS PAID.
51	1840	Murillo - - -	St. John - - -	Sir Simon Clarke - -	£. s. d.
52	"	Guido - - -	The Magdalen - - -	- ditto - - -	2,100 - -
53	1841	Francia - - -	The Virgin, Infant Saviour, and Saints - - -	- ditto - - -	430 10 -
54	"	- ditto - - -	The Dead Christ and Angels - - -	Duke of Lucca - - -	3,500 - -
55	"	Pietro Perugino - -	The Virgin and Child - - -	Mr. Beckford - - -	800 - -
56	1842	Van Eyck - - -	Subject unascertained - - -	M. General Hay - - -	630 - -
57	1843	Rubens - - -	An Apotheosis - - -	Lord Eldin - - -	200 - -
58	1844	G. Bellini - - -	The Doge Loredano - - -	Mr. Beckford - - -	630 - -
59	"	Rembrandt - - -	A Jewish Rabbi - - -	Mr. Harman - - -	473 11 -
60	"	Guido - - -	The Young Christ and St. John - - -	- ditto - - -	409 10 -
61	"	Gerrard Douw - -	His own Portrait - - -	- ditto - - -	131 5 -
62	"	Guido - - -	Lot and his Daughters - - -	Mr. Penrice - - -	1,680 - -
63	"	Rubens - - -	The Judgment of Paris - - -	- ditto - - -	4,200 - -
64	1845	Not ascertained - -	A Portrait - - -	Bought from Mr. Rochard - -	630 - -
65	"	Guido - - -	Susanna and the Elders - - -	Mr. Penrice - - -	1,260 - -
66	1846	Velasquez - - -	- Philip 4th of Spain hunting the Wild Boar.	Lord Cowley - - -	2,200 - -
67	"	Anibale Carracci - -	The Temptation of St. Anthony - -	The Earl of Dartmouth - -	787 10 -
68	1847	Raffaello - - -	The Vision of a Knight - - -	The Rev. Thos. Egerton - -	1,050 - -
					£. 118,842 6 -

A RETURN of the Number of PICTURES BEQUEATHED or PRESENTED to the TRUSTEES, DATES of BEQUESTS and DONATIONS, and DONORS' NAMES.

No.	Date.	BY WHOM PAINTED.	SUBJECT.	BY WHOM BEQUEATHED OR PRESENTED.	PRESENTED
1	1826	Murillo - - -	A Spanish Peasant Boy - - -	M. M. Zachary, Esq. - -	To the National Gallery.
2	"	Rubens - - -	A Landscape - - -	Sir George Beaumont, Bart. -	
3	"	Claude - - -	A small Landscape - - -	- ditto - - -	
4	"	- Ditto - - -	- ditto - - -	- ditto - - -	
5	"	- Ditto - - -	- ditto, "The Narcissus" - -	- ditto - - -	
6	"	Sebastian Bourdon -	The Return of the Ark - - -	- ditto - - -	To the British Museum.
7	"	Rembrandt - - -	A Jew - - -	- ditto - - -	
8	"	Claude - - -	Cephalus and Procris - - -	- ditto - - -	
9	"	Rembrandt - - -	The Crucifixion - - -	- ditto - - -	
10	"	West - - -	Pylades and Orestes - - -	- ditto - - -	
11	"	Both - - -	Landscape, Morning - - -	- ditto - - -	
12	"	Sir Joshua Reynolds -	A Man's Head - - -	- ditto - - -	
13	"	Wilson - - -	Mæcenas' Villa - - -	- ditto - - -	
14	"	- Ditto - - -	Niobe - - -	- ditto - - -	
15	"	Canaletto - - -	A View in Venice - - -	- ditto - - -	
16	"	N. Poussin - - -	A Landscape - - -	- ditto - - -	To the National Gallery.
17	"	Wilkie - - -	The "Blind Fiddler" - - -	- ditto - - -	
18	"	Sir Joshua Reynolds -	The Banished Lord - - -	The Rev. William Long - -	
19	"	Paulo Veronese - -	The Consecration of St. Nicholas -	The British Institution - -	
20	"	Parmegiano - - -	The Vision of St. Jerome - -	- ditto - - -	
21	"	West - - -	The Sick healed in the Temple -	- ditto - - -	To the British Museum.
22	1827	Gainsborough - - -	The Watering-place - - -	Lord Farnborough - - -	
23	"	West - - -	Cleombrotus and Leonidas - -	William Wilkins, Esq. - -	
24	"	Rubens - - -	Peace and War - - -	Marquess of Stafford - -	
25	1828	Sir G. Beaumont - -	- Jaques contemplating the wounded Stag.	Lady Beaumont - - -	To the National Gallery.
26	"	- Ditto - - -	A small Landscape - - -	- ditto - - -	
27	"	West - - -	The last Supper - - -	King George the Fourth - -	
28	"	Copley - - -	The Death of Lord Chatham - -	Lord Liverpool - - -	
29	"	Gainsborough - - -	The Market Cart - - -	The British Institution - -	
30	"	Sir Joshua Reynolds -	The Holy Family - - -	- ditto - - -	
31	1835	Sir William Beachey -	The Portrait of Nollekens - -	The Rev. R. E. Kerrich - -	
32	1837	A. Carracci - - -	Cephalus and Aurora (Cartoon) -	Lord Ellesmere - - -	
33	"	- Ditto - - -	Galatea (Cartoon) - - -	- ditto - - -	
34	"	Hoppner - - -	Portrait of Mr. Smith - - -	Mr. Serjeant Taddy - - -	
35	"	Sir Thomas Lawrence -	Portrait of a Lady - - -	Mr. F. Robertson - - -	To the National Gallery.
36	"	N. Poussin - - -	Phineas and Followers - - -	Lieut.-General Thornton - -	
37	"	Constable - - -	The Corn-field - - -	Bought by subscription - -	

Pictures Bequeathed or Presented—*continued.*

No.	Date.	BY WHOM PAINTED.	S U B J E C T.	BY WHOM BEQUEATHED OR PRESENTED.	PRESENTED
38	1838	N. Poussin - -	The Plague at Ashdod - -	- - The Duke of Northumberland - -	To the National Gallery.
39	"	Rembrandt - -	A Capuchin Friar - -	- - ditto - -	
40	"	Jordaens - -	The Holy Family - -	- - ditto - -	
41	"	Tintoretto - -	Mars and Venus - -	- - ditto - -	
42	"	M. Angelo - -	Leda - -	- - ditto - -	
43	"	Spranger - -	Men devoured by Dragons - -	- - ditto - -	
44	1839	Bal. Peruzzi - -	Adoration of the Kings (drawing) - -	Lord Vernon - -	
45	"	Jackson - -	Portrait of Sir J. Soane - -	The British Institution - -	
46	"	Carravagio - -	Christ at Emaus - -	Lord Vernon - -	
47	"	J. Bassan - -	Portrait of a Gentleman - -	H. Gally Knight, Esq. - -	
48	"	Carlo Marratto - -	- ditto of a Cardinal - -	- ditto - -	
49	"	Vander Plass - -	- ditto of Milton - -	Capel Lofft, Esq. - -	
50	1841	Hilton - -	Sir Calepine - -	Purchased by Subscription - -	
51	1836	Guido - -	Venus attired by the Graces - -	King William the Fourth - -	
52	"	Guido - -	Perseus and Andromeda - -	- - ditto - -	
53	"	Sir Joshua Reynolds - -	Portrait of Lord Ligonier - -	- - ditto - -	
54	"	Sir Thomas Lawrence - -	Kemble as Hamlet - -	- - ditto - -	
55	"	- Ditto - -	Portrait of West - -	- - ditto - -	
56	"	- Ditto - -	- ditto of Mr. Angerstein - -	- - ditto - -	
57	"	Sir Joshua Reynolds - -	Angels' Heads - -	Lady William Gordon - -	
58	"	Thomas Phillips, Esq., R.A. - -	Portrait of Sir D. Wilkie - -	T. Phillips, Esq. - -	
59	"	Sir Thomas Lawrence - -	ditto of Mrs. Siddons - -	Mrs. Fitz-Hugh - -	
60	1848	Taddeo Gaddi - -	Saints - -	William Coningham, Esq. - -	
61	"	- Ditto - -	ditto - -	- - ditto - -	
62	1849	Gilbert Stuart - -	Portrait of Wm. Woollett, Engraver - -	Henry Farrer, Esq. - -	
63	"	Baldassare Peruzzi - -	The Adoration of the Kings - -	Edmund Higginson, Esq. - -	
64	1849	Giovanni Antonio Razzi - -	The Dead Christ with Angels - -	Sir W. C. Trevelyan, Bart. - -	
65	1850	Gilbert Stuart - -	Portrait of John Hall, Engraver - -	Messrs. Henry Graves & Co. - -	
66	1849	G. Poussin - -	A Landscape - -	P. Pusey, Esq. - -	
67	"	- Ditto - -	- ditto - -	- ditto - -	
68	1845	Francis Wouters - -	Nymphs and Satyrs - -	M. Forster, Esq. - -	
					BEQUEATHED
1	1831	Titian - -	Holy Family - -	The Rev. Holwell Carr - -	To the British Museum.
2	"	Claude - -	A Landscape, with Figures - -	- - ditto - -	
3	"	Michael Angelo - -	M. Angelo's Dream - -	- - ditto - -	
4	"	Guido - -	St. Jerome - -	- - ditto - -	
5	"	Tintoretto - -	St. George - -	- - ditto - -	
6	"	Andrea del Sarto - -	Holy Family - -	- - ditto - -	
7	"	Leonardo da Vinci - -	Christ with the Doctors - -	- - ditto - -	
8	"	Sebastiano del Piombo - -	- - Portraits of Hipolito de Medici and Sebastiano del Piombo. - -	- - ditto - -	
9	"	Bronzino - -	A Lady's Portrait - -	- - ditto - -	
10	"	Guercino - -	A Dead Christ - -	- - ditto - -	
11	"	Sebastiano del Piombo - -	Julia Gonzaga - -	- - ditto - -	
12	"	Baroccio - -	Holy Family - -	- - ditto - -	
13	"	Giorgione - -	Death of Peter Martyr - -	- - ditto - -	
14	"	Julio Romano - -	Charity - -	- - ditto - -	
15	"	Domenichino - -	Tobias and the Angel - -	- - ditto - -	
16	"	Rembrandt - -	A Woman Bathing - -	- - ditto - -	
17	"	An ^{le} Carracci - -	A Landscape and Figures - -	- - ditto - -	
18	"	Rubens - -	St. Bavon - -	- - ditto - -	
19	"	An ^{le} Carracci - -	Landscape with Horsemen - -	- - ditto - -	
20	"	Gaspar Poussin - -	A Landscape - -	- - ditto - -	
21	"	F. Mola - -	St. John Preaching - -	- - ditto - -	
22	"	Rembrandt - -	Landscape, (Tobias) - -	- - ditto - -	
23	"	Ercole de Ferrara - -	Conversion of St. Paul - -	- - ditto - -	
24	"	Domenichino - -	St. George - -	- - ditto - -	
25	"	- Ditto - -	St. Stephen stoned - -	- - ditto - -	
26	"	Garoffalo - -	Vision of St. Augustine - -	- - ditto - -	
27	"	Mazzolino de Ferrara - -	Holy Family - -	- - ditto - -	
28	"	Domenichino - -	St. Jerome - -	- - ditto - -	
29	"	N. Poussin - -	Nymphs and Satyrs - -	- - ditto - -	
30	"	An ^{le} Carracci - -	Silenus - -	- - ditto - -	
31	"	Gaspar Poussin - -	Dido and Æneas - -	- - ditto - -	
32	"	Ludovico Carracci - -	The "Ecce Homo" - -	- - ditto - -	
33	"	Paulo Veronese - -	The Rape of Europa - -	- - ditto - -	

SELECT COMMITTEE ON THE NATIONAL GALLERY.

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Pictures Bequeathed or Presented—continued.

No.	Date.	BY WHOM PAINTED.	SUBJECT.	BY WHOM BEQUEATHED OR PRESENTED.	BEQUEATHED	
34	1831	Gaspar Poussin	A Landscape (L'Arricia)	The Rev. Holwell Carr	To the British Museum.	
35	"	Jackson	Portrait of the Rev. Holwell Carr	ditto		
36	"	N. Poussin	Cephalus and Aurora	G. J. Cholmondeley, Esq.		
37	"	- Ditto	The Nursing of Jupiter	ditto		
38	"	Sir Joshua Reynolds	Portrait of " Windham "	ditto	To the National Gallery.	
39	1834	Opie	Troilus and Cressida	Geo. Silk, Esq.	To the British Museum.	
40	1835	Angelica Kauffman	Religion and the Virtues	James Forbes, Esq.		
41	1837	Lancret	The Four Ages of Man	Lieut.-Col. J. H. Olney		
42	"	Ditto				
43	"	Ditto				
44	"	Ditto				
45	"	P. Pannini	Ruins and Figures	ditto	To the National Gallery.	
46	"	Storck	A Marine View	ditto		
47	"	Lud. Carracci	The Entombment	ditto		
48	"	Vander Helst	A Lady's Portrait	ditto		
49	"	A. Veronese	Cupid and Psyche	ditto		
50	"	Decker	A Landscape	ditto		
51	"	Paduanino	Cornelia	ditto		
52	"	Williams	A Moonlight	ditto		
53	"	Canaletto	Ruins	ditto		
54	"	Van Goyen	A Landscape	ditto		
55	"	Vander Helst	A Man's Portrait	ditto		
56	"	Steinwyck	Dido's Palace	ditto		
57	"	Bassano	The Tower of Babel	ditto		
58	"	Sir Joshua Reynolds	The Graces	Earl of Blessington		
59	1840	Singleton	Teresias	Mr. Singleton		
60	"	Ditto	Ariel	ditto		
61	1838	W. V. Velde	A Calm	Lord Farnborough	To the British Museum.	
62	"	- Ditto	A Gale	ditto		
63	"	F. Mola	Leda	ditto		
64	"	Vander Neer	A Landscape	ditto		
65	"	Maes	" The Cradle "	ditto		
66	"	Teniers	A Musical Party	ditto		
67	"	Ditto	The Misers	ditto		
68	"	Vandyck	A Study of Horses	ditto		
69	"	Rubens	A Landscape	ditto		
70	"	Teniers	Dutch Boors	ditto		
71	"	Maes	A Dutch Housewife	ditto		
72	"	F. Mola	The " Riposo "	ditto		
73	"	Gaspar Poussin	A Cascade	ditto		
74	"	Sir Joshua Reynolds	The Infant Samuel	ditto		
75	"	Canaletto	The Grand Canal, Venice	ditto		
76	"	Housman	Portrait of Isaac Walton	Dr. Hawes		
77	1845	After Sal. Rosa	Diogenes throwing away his Cup	Her late Royal Highness the Princess Sophia Matilda		To the National Gallery.
78	1847	Schalken	Lesbia and her Sparrow	Richard Simmons, Esq.		
79	"	Sasso Ferrato	The Madonna	ditto		
80	"	Vernet	A Sea-port	ditto		
81	"	Hondikoeter	Domestic Poultry	ditto		
82	"	Van Harp	Conventual Charity	ditto		
83	"	Backhuysen	A Brisk Gale	ditto		
84	"	Dietricy	The Itinerant Musicians	ditto		
85	"	Greuze	Head of a Girl	ditto		
86	"	Maes	The Idle Servant	ditto		
87	"	Breenberg	A Landscape with Figures	ditto		
88	"	Both and Poelenberg	A Landscape	ditto		
89	"	Canaletto	View in Venice	ditto		
90	"	Hughtenbourg	A Battle	ditto		
91	"	De Keyser	A Merchant and his Clerk	ditto		
92	"	Guido	The Coronation of the Virgin	William Wells, Esq.		

THE VERNON COLLECTION, presented 1847.

No.	By whom Painted.	SUBJECT.	No.	By whom Painted.	SUBJECT.
1	H. W. Pickersgill, R.A.	Portrait of Mr. Vernon.	76	Leslie, R.A.	Uncle Toby and Widow Wadman.
2	Stothard	A Grecian Vintage.	77	Stanfield, R.A.	Battle of Trafalgar.
3	A. Johnston	-- Lord William Russell receiving the Sacrament.	78	Stothard	Cupid Bound.
4	Turner, R.A.	William III. in Torbay.	79	Etty, R.A.	Christ appearing to Mary Magdalene.
5	Eastlake, R.A.	Christ mourning over Jerusalem.	80	Scott	London Bridge in 1745.
6	Callcott, R.A.	Returning from Market.	81	H.W. Pickerskill, R.A.	Arranging Flowers.
7	Herbert, R.A.	-- Sir Thomas More and his Daughter in the Tower.	82	Jones, R.A.	Battle of Borodino.
8	Wilkie	The first Ear-ring.	83	Briggs	Juliet and Nurse.
9	Mulready, R.A.	Fair-time.	84	Stanfield, R.A.	Lake of Como.
10	Uwins, R.A.	The Vintage on the Gironde.	85	Mulready, R.A.	The "Last in."
11	Ditto	Le Chapeau de Brigand.	86	Wilkie	Peep-o-day Boy's Cabin.
12	Turner, R.A.	Venice.	87	Stanfield, R.A.	Venice.
13	C. Landseer, R.A.	Clarissa Harlowe.	88	Callcott	Dutch Village.
14	J. Simpson	Head of a Negro.	89	Stothard	The Bathing-place.
15	Sir T. Lawrence	Portrait of Countess of Darnley.	90	P. Williams	Italian Girls.
16	E. W. Cooke	Dutch Boats in a Calm.	91	E. Landseer, R.A.	Low Life and High Life.
17	Webster, R.A.	Going into School.	92	P. Williams	Italian Peasants.
18	Howard	The Artist's Daughter.	93	Stothard	Sketch for the Staircase at Burleigh.
19	Rippingille	A Female Head.	94	Etty, R.A.	Window at Venice, Carnival time.
20	Sir M. A. Shee, P.R.A.	Infant Bacchus.	95	Wilkie	Reading the News.
21	Sir J. Reynolds	Portrait of Sir A. Hume.	96	Creswick, A.R.A.	Path to the Village Church.
22	Ditto	Portrait of Himself.	97	Clint	Falstaff and Mrs. Page.
23	Turner, R.A.	The Fates and the Golden Bough.	98	Etty, R.A.	The Duet.
24	Etty, R.A.	-- "Youth on the Prow and Pleasure at the Helm."	99	E. W. Cooke	The Boat-house.
25	Stanfield, R.A.	The Zuyder Zee.	100	Sir M.A. Shee, P.R.A.	Portrait of Morton.
26	E. Landseer, R.A.	Spaniels.	101	Rippingille	A Capuchin Friar.
27	Jones, R.A.	The Fiery Furnace.	102	R. Wilson	Lake Avernus.
28	Sir J. Reynolds	The Age of Innocence.	103	Stothard	A Battle.
29	Hart, R.A.	The Synagogue.	104	Etty, R.A.	Study of the Head of Christ.
30	J. C. Horsley	The Pride of the Village.	105	Hilton	Edith discovering the Body of Harold.
31	R. Wilson	View in Italy.	106	Sir T. Lawrence	Portrait of Fawcett.
32	Ditto	-- ditto.	107	Jackson	-- ditto of Miss Stephens.
33	Gainsborough	Musidora.	108	Witherington, R.A.	Crossing the Brook.
34	Callcott	Coast Scene.	109	G. Lance	Fruit.
35	Ditto	Landscape and Cattle.	110	Etty, R.A.	The Magdalen.
36	Gainsborough	The Watering-place.	111	H. Wyatt	Galileo.
37	R. Wilson	Italy.	112	Lance	The Red Cap.
38	Etty, R.A.	A Persian.	113	G. S. Newton	The Window.
39	Stothard	A Dance.	114	Eastlake, R.A.	The Greek Girl.
40	Romney	Lady Hamilton.	115	E. Landseer, R.A.	Highland Music.
41	Gainsborough	A Landscape.	116	Lee, R.A.	The Cover Side.
42	Hilton	A Head.	117	Thompson	The Dead Bird.
43	Dubuffe	The Surprise.	118	Callcott	Sea Coast.
44	T. Phillips	A Study.	119	J. Ward, R.A.	The Council of Horses.
45	Maclise, R.A.	The Play-scene in Hamlet.	120	Jones, R.A.	Utrecht.
46	H. P. Briggs	-- Treaty between the Spaniards and Peruvians.	121	E. M. Ward, A.R.A.	Dr. Johnson at Lord Chesterfield's.
47	Sir W. Allan, R.A.	Arabs dividing Spoil.	122	Roberts, R.A.	-- Chancel of St. Paul's Church, Antwerp.
48	G. S. Newton	Yorick and the Grizette.	123	F. Goodall	The Village Festival.
49	Linnell	Wood-cutters.	124	Scott	Westminster Bridge in 1745.
50	Wilkie	A Piper.	125	P. Nasmyth	A Cottage.
51	Geddes	Dull Reading.	126	De Loutherbourg	Scene in Cumberland.
52	Callcott	The Wooden Bridge.	127	E. M. Ward, A.R.A.	-- Sketch for the Picture of the Fallen Minister.
53	Collins	"Happy as a King."	128	P. Nasmyth	Landscape.
54	Wilkie	Landscape.	129	Lee, R.A.	Showery Weather.
55	Good	Reading the Newspaper.	130	Redgrave, A.R.A.	Country Cousins.
56	Callcott	The Benighted Traveller.	131	Gainsborough	Cottage Children.
57	Etty, R.A.	The Imprudence of Candaules.	132	J. F. Herring	The Scanty Meal.
58	Bird	The Raffle for a Watch.	133	Hilton	Study of a Head.
59	T. Lane	The Gouty Angler.	134	E. M. Ward, A.R.A.	Scene in Change Alley, 1720.
60	Muller	Egyptians.	135	Etty, R.A.	Bathers surprised.
61	Etty, R.A.	The Lute.	136	Hilton	Study of the Head of a Monk.
62	Collins	Prawn-catchers.	137	Bonington	Venice.
63	Roberts, R.A.	Burgos Cathedral.	138	Benjamin West	The Installation.
64	Jones, R.A.	Lady Godiva.	139	Witherington, R.A.	The Hop Ground.
65	Linnell	The Windmill.	140	A. Fraser	The Cradle.
66	Etty, R.A.	The Dangerous Playmate.	141	Lance	Fruit.
67	Callcott	The Old Pier, Little Hampton.	142	E. Landseer, R.A.	The Hunted Stag.
68	Constable	The Valley Farm.	143	Hilton	Nymph disarming Cupid.
69	Callcott	Entrance to Pisa.	144	Ditto	Abraham's Servant and Rebecca.
70	J. Ward, R.A.	View in De Tabley Park.	145	Turner, R.A.	Venice.
71	Leslie, R.A.	Sancho Panza and the Duchess.	146	L. Haghe	A Council of War.
72	S. Cooper, R.A.	Farm-yard.	147	A. Egg, A.R.A.	Scene from Le Diable Boiteux.
73	H. Wyatt	Fast asleep.	148	D. Maclise, R.A.	Malvolio and the Countess.
74	Webster, R.A.	A Dame's School.	149	Danby, A.R.A.	The Fisherman's Home.
75	Mulready, R.A.	The Ford.	150	F.R. Pickersgill, A.R.A.	Florimel in the House of the Witch.
			151	S. Cooper, A.R.A.	Scene in Cumberland.
			152	F. Goodall	The Tired Soldier.

RECAPITULATION.

Pictures Purchased	-	-	-	-	-	-	-	-	-	68
Ditto Presented	-	-	-	-	-	-	-	-	-	68
Ditto ditto - Vernon Collection	-	-	-	-	-	-	-	-	-	152
Ditto Bequeathed	-	-	-	-	-	-	-	-	-	92
TOTAL	-	-	-	-	-	-	-	-	-	380

Tho' Uwins, Keeper.

Appendix (C.)

LETTER from *F. Y. Hurlstone*, Esq., to the CHAIRMAN of the Select Committee on the NATIONAL GALLERY.

My Lord,

9, Chester-street, Belgrave-square,
15 July 1850.

I BEG to solicit that your Lordship would kindly allow me to be called to give evidence before the Committee upon the National Gallery. The subject is one in which I have a deep interest, and I am perfectly acquainted with most of the public collections upon the Continent, and the condition of the works contained therein.

I have &c.

(signed) *F. Y. Hurlstone*,
President of the Incorporated Society
of British Artists.

The Right Hon. Lord Seymour.

I BEG to add a Minute of the heads of my evidence, which is opposed to the existence of injurious influences in the present situation of the National Gallery:

THAT amongst those pictures which have been longest in the National Gallery (formerly Mr. Angerstein's) and which were previously in the immediate vicinity altogether for the best part of a century, may be found the finest examples of a state of fine preservation.

(Instances in detail).

That pictures like the Cornaro Family, by Titian, have been at Northumberland House, opposite the present National Gallery (but more subject from lower situation, and to those injurious influences, did such exist), for nearly a century, without any sensible deterioration from the London atmosphere.

That the late Sir Robert Peel, and the successive noble possessors of the Bridgwater or Stafford and Grosvenor Galleries, have ever retained the most costly of their pictures in London, without injury to them. That there are instances of many pictures possessed by the City Companies, which have remained in the heart of the City since the time of Henry the Eighth, where no chemical action has resulted to their injury, but which on the contrary, are in a fine state of preservation.

That did any injurious effect result from the atmosphere in Trafalgar-square which I deny, it would be equally or rather much more important that the Royal Academy should be removed from that vicinity, as it is an indisputable fact, that the pernicious influences of atmosphere are to an infinite degree more active upon freshly painted pictures, which they will attack immediately, when those long since painted and varnished are invulnerable to them under similar circumstances. The Royal Academy has, besides, during the winter months, and the greater part of the year, a considerable number of valuable pictures of the old masters, borrowed from noblemen and gentlemen, &c., for the purposes of the painting school, which must be subject to these influences, did they exist.

That the central situation of a National Gallery is of vital importance, as without this condition, it does not fulfil the object for which it was established; thus, all the Public Galleries on the Continent are in the most central and accessible situations.

That there are few of them in their situations so advantageously placed as our present National Gallery. The Louvre, the Galleries of Florence and Venice, are subject to the humid atmosphere from near waters, one of the most destructive agencies; and those of Madrid and Seville, from the intense heat of their exposed situations.

That the present National Gallery, besides occupying the finest site in Europe, has the extraordinary advantage of an almost indefinite capability of extension, by a quadrangle or otherwise in the rear, and is capable of being made inferior to none on the Continent for convenience and extent.

That the importance of its central situation is proved by the returns to Parliament of the number of visitors annually, as compared with Hampton Court, Dulwich, and other Galleries at a distance, the preponderance of numbers being enormous in the former—the National Gallery, &c. &c.

Appendix (D.)

MINUTES OF EVIDENCE taken before the SELECT COMMITTEE (1847-48) appointed to consider the best mode of providing Additional Room for WORKS OF ART given to the Public, or purchased by means of Parliamentary Grants.

Jovis, 1^o die Junii, 1848.

MEMBERS PRESENT.

Lord John Russell.
Earl of Lincoln.
Sir Benjamin Hall.

Mr. Vernon Smith.
Viscount Morpeth.
Mr. Goulburn.

THE RIGHT HON. VISCOUNT MORPETH, IN THE CHAIR.

James Pennethorne, Esq.; Examined.

*J. Pennethorne,
Esq.*

1 June 1848.

1. *Chairman.*] YOU have for some time acted as Architect to the Commissioners of Woods and Forests?—Yes.

2. At successive intervals, reference has been made to you respecting the enlargement of the National Gallery?—Yes, since the year 1845; in May 1845 I was first spoken to upon the subject.

3. Will you state, in order, the different applications that have been made to you upon the subject?—In May 1845 the then First Commissioner requested that I would lay before him sketches of a plan for the improvement of the interior of the Gallery, having reference more particularly to a new sculpture room for the Royal Academy. Three sketches were made and submitted, and nothing further was done till May 1847.

4. Did those three sketches only refer to the basement story, to the sculpture department?—They had reference to the whole interior of the centre of the building; but the object with which they were made was more with reference to the Sculpture Gallery of the Royal Academy than as an extension of the National Gallery.

5. Have you those sketches here?—Yes (*producing the same*).

6. Do you recollect what the estimate for that alteration would have been?—I delivered in those estimates last year to the Trustees. Not having a copy of them here, I cannot tell exactly the amount, but they were small amounts; I think they were about 3,000 *l.* or 4,000 *l.*

7. *Mr. V. Smith.*] Will you state the dimensions of the room you proposed to build?—120 by 25.

8. Was it peculiarly adapted to sculpture, or would it have been equally capable of holding pictures?—You might apply it to either purpose.

9. As regards lighting, which would it have been adapted for?—It was merely a long gallery. There are several designs here; one of them would have been best applicable to sculpture; another you might apply to either purpose; 25 feet is rather too narrow for a picture gallery.

10. *Earl of Lincoln.*] Would the extension of that gallery have interfered with the barrack-yard which is behind the National Gallery?—I will beg leave, further, in explanation of that, to state that within the last month I have prepared these two plans (*producing the same*) to show the possibility of extending the present National Gallery by building over the barrack-yard, supposing that the gallery is formed upon the level of the present galleries, and the porticoes are made underneath for the soldiers; those porticoes would be 15 feet high; either buildings or porches, as they may require.

11. *Chairman.*] That would be on the same level as the present picture galleries?—Keeping the same level as the present picture gallery, and building at the back. Any building of this sort would be less expensive than almost any other that could be proposed, because you would not require any external decoration. It would be merely a brick building, like the present building.

12. *Lord J. Russell.*] Does that plan combine the extension of the Sculpture Gallery?—No. These plans rather interfere, though not to any great extent, with the Sculpture Gallery, because they would rather tend to darken the light; what I meant to show by producing these sketches is, that by building over the barrack-yard, you may make it of any size, of any length, or any width that should be considered most desirable.

13. *Chairman.*] After the sketches of May 1845, what was the next proposal you sent in?—In May 1847 I was requested by the Trustees to lay before them a plan having reference more to the extension of the National Gallery than to the Sculpture Gallery, and I laid before them these plans, together with an estimate.

14. When you say the "National Gallery," you mean the department for the pictures?—Yes. This was a plan for taking away the present staircases, removing the entrances and staircases nearer to the portico, and giving one large picture gallery over the present entrance hall, to occupy the entire site.

15. What

J. Pennethorne,
Esq.

1 June 1848.

15. What would the dimensions of the large room be?—Seventy-five feet long by 40 feet wide.

16. Earl of *Lincoln*.] Would that require raising the roof of the National Gallery?—It would make no alteration in the exterior. It would be behind the dome, and nothing of it would be seen.

17. Lord *J. Russell*.] The staircases must be altered?—It would make a considerable change in the interior. It would enlarge the Sculpture Gallery, so as to make it much larger than at present; the great objection to the Sculpture Gallery, as proposed by this plan, being that from the entrance of the gallery you would have to descend 12 steps into the Sculpture Gallery.

18. Earl of *Lincoln*.] Would you by that plan be able to retain the present mode of access for works of art to the Statue Gallery?—It would be very much curtailed.

19. Mr. *V. Smith*.] What would become of the present gallery?—According to this plan, the present Sculpture Gallery would be extended very much indeed; it would be the same room extended. This plan was submitted to the Trustees, after a good deal of discussion, and some changes in it were suggested by them; and the plan was eventually approved, as far as they had the power to approve.

20. *Chairman*.] As it is now seen here?—As it is now seen here. By them it was submitted to the Chancellor of the Exchequer, and then it came to the Commissioners of Woods. I was directed to send in an estimate of the cost of the building, and of making these alterations, and I also communicated upon the subject with Mr. Hardwick and Mr. Jones, on behalf of the Academy. Mr. Hardwick and Mr. Jones objected to this plan, in consequence of the Sculpture Gallery being, as it were, in the basement story; and they suggested a good many alterations, and from their suggestions arose this plan, which is called No. 2, of 1847 (*producing the same*). No. 1 is dated in June 1847. No. 2 is dated in August 1847. The estimate of No. 1 was 7,000 *l.*, and the estimate of No. 2 was 8,000 *l.* The great difference between the two plans consisted in this, that as the room for sculpture was to be brought upon a higher level, it was necessary, in order to give that room sufficient head-way, that the new room intended as an addition for the pictures, should also be taken to a higher level. And as regards the National Gallery for the pictures, that is an objection to the plan in question which remains to be discussed.

21. *Chairman*.] Would the new room for pictures have been at a higher level than the present rooms for pictures?—The new room would be 10 steps higher than the present rooms, and therefore would not be a room *en suite* with the Royal Academy and the National Gallery. That was the great objection to this plan.

22. Lord *J. Russell*.] That was done with the view of raising the Sculpture Gallery?—It was with the view of raising the Sculpture Gallery. This plan, No. 2, met with the full concurrence of Mr. Hardwick and Mr. Jones, because it gave them all that they desired; at least all that the present building would admit of. But I never heard whether it was approved or disapproved by the authorities in regard to the pictures.

23. Mr. *V. Smith*.] You abandon your notion of having a level passage from the one to the other?—This plan gives it up.

24. Earl of *Lincoln*.] Are you able to state what additional number of feet of surface-hanging pictures would be given by the plan No. 2, as compared with the space existing in the present gallery?—You would get a room 75 feet by 40.

25. Is the whole of the room 75 feet by 40, in addition to the present gallery?—Entirely in addition to the present gallery.

26. *Chairman*.] You do not contemplate any interference with the three large rooms now used for the exhibition of pictures?—None whatever.

27. What height do you propose the room 75 feet by 40 to be?—I proposed it to be rather higher, but very little, than the present ones. I have not much considered the height of that, because I have been told that the lighting of the present rooms was perfectly satisfactory. I cannot say that I quite admire the mode in which it is done there, but I was told that it was satisfactory, and therefore I did not think it right for me to propose anything different. This would be the section of the room (*producing the same*). The only reason for departing in this section from the square lantern is because the dome of the building stands on one side, and with a square lantern the light would have been rather interfered with, and therefore I proposed to make it a circular cone instead of square.

28. Was this plan approved of by the Trustees of the National Gallery?—No, it has never been seen by them.

29. Mr. *V. Smith*.] You have not stated exactly the space that would be given for pictures?—The new room would be 230 feet round; it would give about 3,500 feet superficial extra for hanging pictures.

30. Earl of *Lincoln*.] Are you able to state what number of feet would be required for Mr. Vernon's collection?—I cannot give the number in figures, but I understood from Mr. Eastlake that that was more than sufficient.

31. Lord *J. Russell*.] You say the estimate for this was 8,000 *l.*, that is merely the architect's estimate, without any fittings?—Without any fittings; that is for the building; any expenses beyond that, for warming apparatus and so on, would be extras.

32. Mr. *V. Smith*.] That includes all the expenses of architect's commission?—Yes. Going back to No. 1, I sent in an estimate of 7,000 *l.* At the same time I stated in my report to the Commissioners of Woods, that it was almost impossible that I could make a correct estimate where the works consisted so entirely of gutting the present building, and where I could make no calculation of the quantity of old materials that would or would not be useful, and how far it might be necessary to pull down or interfere with the present walls.

J. Pennethorne,
Esq.

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so that it was to be looked upon as an uncertain estimate, although I believed it would be a covering estimate.

33. Sir B. Hall.] Under this plan, this is the only addition that you propose for pictures?—The only addition. These plans were made with the view to avoid any interference with the barracks, to keep entirely within the present building, and also to avoid any interference with the exterior of the present building.

34. Chairman.] Both of them contain some enlargement of the sculpture room?—They both contemplate a considerable enlargement; but in the one the sculpture room goes down into the basement, and in the other it is only half sunk.

35. Lord J. Russell.] The other plan of building over the barrack-yard, would darken the sculpture room?—It would, a little, but not sufficiently to make it objectionable; already in the sculpture room they have very little light admitted; they darken themselves a good deal.

36. Chairman.] Have you unofficially prepared other plans for building over the barrack-yard?—Yes; here are two plans (*producing the same*) to show how you may build over the present yard, either parallel to the present gallery, or at right angles to it, whichever should best suit the convenience of the barracks; in the one case you would get a room 200 feet long and 45 feet wide, or any other width you would consider better; and in the other case, at right angles to the building, you would get a room 240 feet long; either one room of that length or several rooms divided.

37. On a level with the present picture rooms?—On a level with the present picture rooms; upon that level there would be sufficient space underneath for 15 feet headway. There was another plan prepared for building a room 60 feet by 40, over one corner of the barrack-yard, the estimate of which was 4,500 L.

38. Was that a room for pictures or for sculpture?—It was a room for pictures; a room precisely of the same size as the present largest room.

39. Would that be along Castle-street?—No; it would be in a corner of the barrack-yard; the width of the room would be along Castle-street.

Lunæ, 5^o die Junii, 1848.

MEMBERS PRESENT.

Lord John Russell.
Viscount Morpeth.
Mr. Goulburn.
Mr. Bankes.
Mr. Vernon Smith.

Earl of Lincoln.
Mr. Disraeli.
Sir Benjamin Hall.
Mr. Hume.
Mr. Charteris.

THE RIGHT HON. VISCOUNT MORPETH, IN THE CHAIR.

Charles Barry, Esq., R.A.; Examined.

C. Barry, Esq. R.A.

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40. Chairman.] YOU are Architect of the New Palace of Westminster?—I am.

41. Have you had an opportunity of giving your attention to the subject of the enlargement of the National Gallery, or an additional building as a substitute for the present National Gallery?—I have not had the subject called to my notice, and therefore I have given no attention to it at present.

42. I understand you to say that you have never made any regular plan or drawing of a new National Gallery?—No.

43. But if I remember rightly, you submitted a sketch of a design at the time the National Gallery was first built?—I did, for the façade only, but no plan for the building.

44. Can you inform the Committee generally, whether, with a view to the erection of a suitable building for the country, you would prefer adding to the present building, or choosing a new site?—That would entirely depend upon the site that could be found, and upon whether in the present site a sufficient amount of ground could be obtained; I imagine that building upon the present site would be preferable to building upon any other site, but it would very much depend upon the extent of ground that could be obtained.

45. Would not the present barracks, and workhouse, and the projected building for the baths and washhouses, interfere with the site behind the National Gallery?—Certainly.

46. Should you think it worth while to add to the present building without being able to provide an area sufficient for all purposes?—I do not consider that I am in a condition to give an opinion upon that subject, as I do not know what extension of site might be obtained, and I have not made any trial of any design upon paper; I should prefer doing that before I gave a deliberate opinion upon that subject.

47. Has any other site occurred to you as a suitable one for a National Gallery?—Another site has occurred to me, but not so suitable, in my opinion, as that in Trafalgar-square, and that is Leicester-square, which is also a central situation.

48. Occupying the area of the present square within the enclosure?—Exactly; but I should say that that would be rather confined. I doubt very much whether that site would be sufficiently extensive; and it would have one inconvenience, that it would be impossible to extend it, in case it should be found insufficient, without a very enormous sacrifice of property round the square.

49. Has

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49. Has any site in any of the parks occurred to your mind?—No; generally that and other sites have occurred to me, but not seriously with a view to placing the gallery in another situation than that which it now occupies.

50. It has been proposed to make a continuation of the Banqueting House at Whitehall, to occupy the space now taken up by Gwyder House and the garden attached to it, and the space between Gwyder House and the Banqueting House; what should you say of that site?—I should say the situation is undeniably good, but not so good as regards the architectural effect as that of Trafalgar-square; but to say that it is sufficiently extensive is more than I am able to do at the present moment, without having an accurate plan of the ground. As far as architectural effect is concerned, I believe there is no finer situation in this or in any other country for a building than Trafalgar-square.

51. Would a building in Whitehall, as a continuation of the Banqueting House, taken in connexion with your own recent buildings opposite, have a good architectural effect?—Yes, I have no doubt a good architectural effect could be produced, but the situation is not so peculiarly fitted for architectural display as Trafalgar-square.

52. If any alteration were made, would it be your view that any alteration should be made in the present façade of the National Gallery?—Most decidedly.

53. You do not think that at this moment you are qualified to speak with any precision upon the subject, not having made any drawings or designs?—No; not having the necessary data, such as accurate plans of the present building, and any possible extension of the site.

54. Mr. Goulburn.] Has any site occurred to you in any other part of the town more distant from this; towards Russell-square, for instance?—No, I cannot say that it has. I have always considered Trafalgar-square the best site of all, from its central position, and from its being so exposed to public view in all directions.

55. Chairman.] What should you be inclined to say of the site between St. James's Palace and Buckingham Palace, in the Green Park, supposing the west end of Pall Mall was widened, and an approach made into the Green Park in a line with Pall Mall?—I should not think very highly of that situation, from its lowness, and from the ground rising in two directions from that locality, which is always a disadvantage to any public building.

56. Lord J. Russell.] Did you hear that it was proposed to make a temporary addition to the present National Gallery, without interfering with the barracks or the workhouse?—Yes, I have heard that that was proposed.

57. Would you think it expedient to make any such addition, without contemplating any interference with those buildings?—I should not think it expedient to make a permanent addition; I should not object to making a temporary addition, but it would depend entirely upon what the addition consisted of.

58. Mr. V. Smith.] Have you seen the plan proposed by Mr. Pennethorne?—No.

59. What plans have you had under your notice?—I have had no plans under my notice; but I have heard of a plan having been prepared for the enlargement of the National Gallery.

60. Lord J. Russell.] By a temporary addition, you mean an addition that could afterwards be removed?—Yes; I think before such a temporary addition were made, it would be desirable to ascertain what could be done with the present building, and with regard to any possible extension of the site upon which it stands, so that if it were possible, in making the temporary addition, it might form part of a general plan to be adopted hereafter; that would be very desirable.

61. Chairman.] Your general notion is, that sufficient space could not be obtained for such an enlargement of the National Gallery as it would be desirable to make?—I am afraid that is the case; it might be possible, perhaps, to obtain a portion of the back-ground, that would give an increase of accommodation, though not in the architectural form in which I should wish to see a public building in that situation; for instance, if a portion of the barrack-yard could be spared, no doubt that would be a great advantage to the present building, by affording the means of increasing the accommodation.

62. Mr. V. Smith.] Would the site of the workhouse be of use if it were taken away?—It would be impossible to say how far it would work into a general plan, without trying it upon paper; but I make no doubt that anything which could be got at the back could be made to contribute, and in a useful way as far as the public is concerned, to the accommodation of the National Gallery in the present situation.

63. Chairman.] If the continuation of the Banqueting House were resolved upon, might not the present hall, which is used now for Divine service, be made available for the purposes of the gallery?—I think it would be rather higher than would be desirable for a picture gallery, looking to the class of pictures that are now exhibited in the National Gallery; I think there would be a great sacrifice of height; and some alterations, I think, should take place; I am not sure that it is lighted quite in the best way for pictures.

64. Could the use which might be made by the present National Gallery of any such building as you would wish to see there be a material diminution of the expense of erecting a building from the beginning?—That would very much depend upon the extent of the alterations. I could not answer that question without having something upon paper upon which to found my answer; if it were possible to extend the site of the present National Gallery by taking the barrack-yard, and by taking St. Martin's workhouse and the site upon which the new baths and washhouses are now being erected, I doubt not that that would give sufficient space for a National Gallery which would be a great ornament to the country, and would have all the accommodation which would at any time be required, and I consider that the best situation in London for a National Gallery, from its position, and elevation, and facility of access in all directions.

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65. Do you think that it would involve large alterations in the interior as well as the exterior of the building?—I think it is very possible.

66. Lord J. Russell.] Would not the removal of the workhouse and the barracks involve the necessity for a great outlay of money?—I am afraid it would.

67. Chairman.] Beyond the sites which have now been mentioned, those of Trafalgar-square, Leicester-square, Whitehall, and the lower part of the Green Park, no other particularly occurs to your mind?—No other situation that seems to be in all respects desirable for the object.

68. You would consider a site in Hyde Park too distant?—Yes, I should say so.

Edward Charles Locke Eastlake, Esq., R.A.; Examined.

E. C. L. Eastlake,
Esq., R.A.

69. Chairman.] YOU are a Member of the Royal Academy, and Secretary to the Commission for Fine Arts?—I am.

70. Has your attention been directed to further accommodation for the pictures of the National Gallery?—I had an opportunity of seeing Mr. Pennethorne's plan for a temporary or partial addition to the present National Gallery, and also with a view to remove the Sculpture Gallery of the Royal Academy; and as regards the Royal Academy, it was very much objected to, because it would have the effect of sinking the present Sculpture Gallery very much, in order to keep the level of the rooms in the National Gallery; and even if the space necessary for the height of the two rooms had been divided, so as to ascend a little to the additional room in the National Gallery, and to descend a little into the Sculpture Gallery, still that would have been considered objectionable in both cases; but the Trustees of the National Gallery insisted on preserving the level of the rooms in the National Gallery, the effect of which would have been to sink the Sculpture Gallery at least 10 feet, and that would have been very objectionable. According to the plan proposed by Mr. Pennethorne, there was no possibility of adding to the National Gallery except over the present sculpture room. That was the nature of his plan, to add a room above the sculpture room; the effect of which would have been to sink the Sculpture Gallery to the extent I have mentioned.

71. Such an addition could not be provided without a sinking of the sculpture room?—Not according to that plan; whether it could be obviated by throwing out a building in another direction I do not know.

72. You would consider any sinking of the sculpture room an objection?—Not to the extent of a few feet, and certainly I should not think it an objection to raise the level of the floor a little, to ascend a little to the additional room in the National Gallery.

73. Have you seen the plan of Mr. Pennethorne, in which he proposes to build a room across the barrack-yard at right angles to the present National Gallery?—No; I have not seen that (*the Plan was produced*); that does not make any lowering in the present Sculpture Gallery, which was one of the objects contemplated. There was a plan of a proposed alteration, including the alteration of the sculpture room, which seemed to me to recommend itself, except as regards the lowering of the sculpture room; because I consider that any partial additions to the National Gallery, and I would include both under that class, are not worth thinking of, when the object is to have a sufficiently large building for future purposes; for pictures which may be left and purchased.

74. With a view to providing accommodation for the pictures which may be fairly expected to belong to the National Gallery of this country, you would not think any addition, such as has been suggested by Mr. Pennethorne at all sufficient for the exigency of the case?—Certainly not; I should very much object to such a waste of money, as I should call it; it would be providing a partial remedy, but which in the end would not be an effectual one. The plan was tempting in my eyes from its including a great improvement, or what was likely to be a great improvement, in the Sculpture Gallery; and I believe that a temporary alteration of the National Gallery, which would be an improvement to the sculpture room, would be a great object; but if it does not embrace that, I have nothing to say in its favour.

75. Earl of Lincoln.] Mr. Pennethorne stated that that proposed alteration would give space a little more than sufficient for the Vernon Gallery; do you concur in that opinion?—I do not imagine, speaking from my recollection of the dimensions, that it would be at all more than enough for the Vernon Gallery, but I think that it would be just about sufficient.

76. In that case, the whole space of the National Gallery, as proposed, would be barely sufficient for the pictures now in the possession of the nation?—I should say not more than sufficient, because at present the pictures are hung too high, and it would be necessary to spread them out more.

77. Chairman.] The present National Gallery is inconveniently crowded?—Yes.

78. Mr. V. Smith.] Supposing the gallery were built as proposed by Mr. Pennethorne, for temporary accommodation, and afterwards the National Gallery were enlarged, would that temporary gallery provided by Mr. Pennethorne be available for any purposes of sculpture?—Yes, I think it might, if access could be easily obtained, which any architect, I suppose, would say was quite possible, because larger space is wanted, more particularly for the study of the living model.

79. What is the difference in the lighting that you would recommend for the Painting and the Sculpture Gallery?—With regard to the lighting for the pictures, much would depend upon the size; and I should say that it is a great defect in all the plans of the present National Gallery, and the plans of all other galleries that I have seen, to make all the rooms of equal height for all pictures; for if you have small and delicately finished Dutch pictures in a very high

high room calculated to receive a large number of pictures, the light cannot be strong enough to exhibit such pictures well; and it should be a condition in the exhibition of small pictures, that the pictures should be near the eye and near the light; those two conditions are essential. The first is obvious, and cannot be lost sight of, but the other is not so obvious; pictures such as I have referred to suffer from being far from the light.

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80. Will you look at that drawing of Mr. Pennethorne, and state what your opinion is with regard to the light?—This is upon the usual principle of lighting. The defect to which I refer may be remedied there by abundance of light. If you reduce the room, however large, very much to the condition of an open court, then there is no want of light; but even here, where there seems to be an abundance of light, if you suppose the room to be very deep, the light must diminish as you descend, till, to put an extreme case, you get into total darkness. Many persons think that, as long as you can see the light of the sky, the light will be sufficient in any part of the room; but it is not so, as a little consideration will show.

81. For small Dutch pictures you would recommend a side light?—No, not necessarily a side light. I should recommend either a light that was not very high, or a side light. I consider that the light should be nearer the pictures, by whatever means the light is given.

82. Earl of Lincoln.] If a new gallery were to be constructed, should you prefer the principle adopted in the Pinacotheca at Munich?—I only know that from description; but I understand that that has been contrived with a view to exhibit small pictures by a side light; and the reason which has been given for that, I have seen it stated by the director of the Dresden Gallery in a correspondence with Mr. Cockerill, does not appear to me to be a very good one; it is, that the spectator should be refreshed by looking out of the window; that he should have actual scenery as well as look on pictures, that the comparison of the two might be useful. If pictures are seen by a side light, I think the plan Professor Magnus, of Berlin, suggested, is very good; it is a plan to which I called Sir Robert Peel's attention, in a letter which I had the honour of addressing to him at the time I filled the office of Keeper of the National Gallery. I have a representation of it with me (*the Witness produced the same*). Supposing the passage with the walls placed in that direction, the windows on either side would light the pictures well, so that the spectator would be able to turn his back to the light while he looked at the pictures.

83. Chairman.] You are not aware whether this plan has been adopted anywhere?—No; I know it only from a pamphlet published by Professor Magnus, of Berlin.

84. That is a lateral light?—Yes, it is the best application, as it seems to me, of lateral light. I suggested it to Mr. Cockerill for the Randolph Gallery, at Oxford, but I do not know whether he has adopted it there or not; but I am rather inclined to think that having the light from above is generally the best mode.

85. Admitting that the rooms are too much crowded now in the National Gallery, do you think the arrangements for lighting are, on the whole, satisfactory?—Yes, with the exception of the light not being sufficient for the small pictures. I think the very delicately finished Dutch pictures are sacrificed; and in the great room there is a mass of brickwork which obscures one side of the room. The side where the fine picture of Sebastiano del Piombo is, is very badly lighted, because there is a mass of brickwork on the opposite side which obscures it. In looking at the pictures in a picture gallery, you ought to see no other object but the pictures; there ought to be nothing to cast a shadow or to obstruct the light.

86. Can you mention, from your own observation, any gallery that you think very well adapted for the purposes of exhibition?—No, I do not recollect any that I should select as being particularly well lighted. I have heard that the Pinacotheca, at Munich, is very well lighted. I know the architect boasted that the light was so equally diffused that you could not see the corners of the room; that there was no difference between the two sides at the part where they met; but I do not know that anything is gained by that.

87. Mr. Charteris.] Do you know the Berlin Gallery?—No; I have not seen it.

88. Do you know how it is constructed?—I believe there are lateral lights there, but I am not sure; I have not seen any plan of it.

89. Chairman.] For large pictures you prefer a side light?—Yes. I have no objection to a skylight for all pictures, provided the light be abundant, because it almost insures the condition of the light not being in the spectator's eyes, which can only be avoided with great care in the case of a lateral light; the light and the pictures should not be seen together, if possible. The perfection of that plan is suggested by a mode that Mr. Barry mentioned to me some time ago, and of which I have his sketch here.

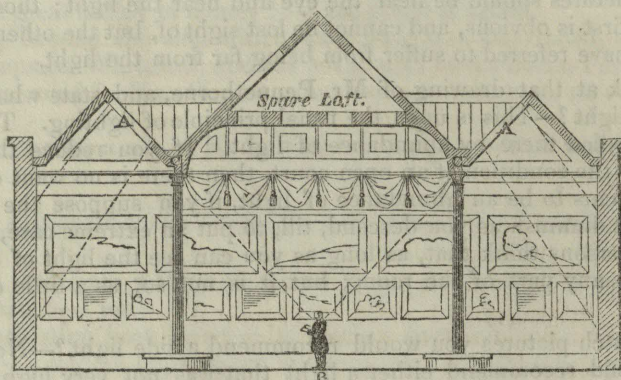
[*The Witness produced the same, which is as follows:*]

E. C. L. Eastlake,
Esq. R.A.

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[A A]
Continued Skylight.
(See No. 2.)

TRANSVERSE SECTION.

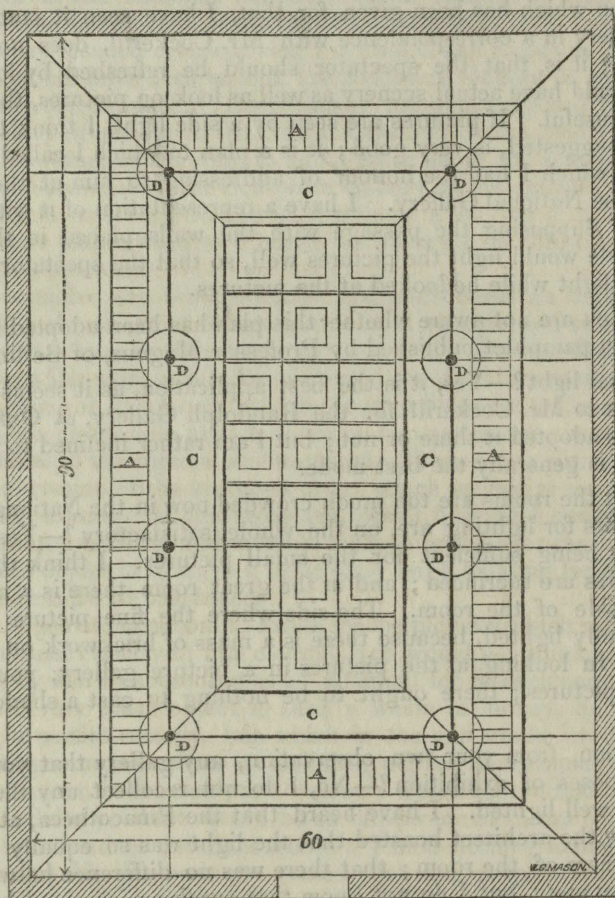


The dotted lines show that the light falls on the pictures only, and is not seen by the spectator at [B].

— No. 2. —

PLAN SHOWING ARRANGEMENT OF CEILING.

[C C]—Centre part of roof without skylight, or (if the building be extensive) only moderately lighted. This portion of the roof might be supported on small columns [D D], but it would be possible to construct the roof without columns.



The centres here are all dark, so that the spectator never sees the light; the light is thrown on the pictures, as was exhibited in the gallery in which West's pictures were exhibited; and Mr. Barry suggested that even this room might be unsupported by columns, which would still further improve it.

90. To Mr. Barry.] Do you remember the room in which this was applied?—Yes, I perfectly remember the room; it was the room in which Sir Benjamin West exhibited his pictures a short time before his death. The room is now destroyed.

91. Was the effect considered advantageous?—Yes, most advantageous.

92. Was the room built for the purpose?—It was built expressly for the purpose of showing his works to the best advantage.

93. Lord J. Russell.] Was it a plan of his own?—I have never heard with whom the plan originated. I never saw a gallery lighted on that principle, but I should say that it is the correct principle of lighting a gallery with effect.—(Mr. Eastlake.) There is a gallery in Rome lighted on the same plan; this is a rough plan which an architect at Rome gave me; there is a screen suspended from the top of the room.

94. Chairman.] Do you know what gallery that was?—It was a temporary exhibition of modern pictures in Rome.—(Mr. Barry.) It is fair to state, with regard to that principle, that I do not believe it could be applied with effect, except to a room of large dimensions; if it were not of large dimensions it would destroy all the architectural character of the room;

room; I should say that there is no architectural effect produced by this plan, in the room itself; it was an expedient for the purpose of lighting the pictures to the best advantage.

95. Earl of *Lincoln*.] Would it be possible to obtain architectural effect in a room of large dimensions?—Yes; in a small room the effect would be very disagreeable to the eye. The advantage of this plan is, that it avoids all the tie-beams; and consequently all sources of shadow which might be cast on the pictures are done away with.—(Mr. *Eastlake*.) Here is another plan which was adopted in Paris for a temporary exhibition. (*The Witness produced the same*.)

96. The Louvre is lighted by side lights?—There are a few skylights, but the greater number of lights are side lights.

97. Mr. *Charteris*.] The long gallery at Rome is lighted by side lights?—Yes; they have so often talked of altering it, that I did not know to what extent it had been done; there is an objection to this, which is the glare of light which this ground glass gives.

98. *Chairman*.] You would not recommend this equally with the last?—No, I should not.

99. Can you say whether you consider the lighting of the Louvre satisfactory?—No, certainly not; half the pictures are sacrificed whenever a side light is opposed to them.

100. Have you any suggestion to make with respect to the colour of the walls?—I have expressed in my letter to Sir Robert Peel my general opinion upon that subject, and I have had no reason to alter it; I think the colour of the walls should not be so light as any light in the picture; it should be below that tone, whatever it may be assumed to be, and as to the colour, I think it should be adapted to the frames.

101. Can you state, from your knowledge of the subject, whether, beyond the purchases which may be made by the nation, there is a probability of there being considerable additions to the pictures, by presents or bequests from individuals?—Yes, I have good reason to think that it will be so; in one instance, that is, Sir Francis Chantrey's bequest, the time will come when almost annually, if not literally so, pictures or works of art of some kind will be presented which are to be purchased out of his bequest, and I have heard of individuals now living who intend to leave their pictures to the National Gallery.

102. Do you feel persuaded that any such addition to the accommodation of the pictures, as is exhibited upon the plan of Mr. Pennethorne, would be wholly insufficient for the purposes of the country?—Certainly I should, as I said before, very much regret any partial measure of that kind.

103. With a view to the interests of the public, what course should you recommend to be pursued with respect to finding additional accommodation for pictures and sculptures in the National Gallery; should you recommend the erection of an entirely new building?—By all means; I think that is the only way to proceed effectually in carrying out the great purposes for which the National Gallery is supposed to be established; that of forming a complete collection relative to the history of the art, and to exhibit the pictures that are so collected so as to benefit those who are to study them; at present I do not think the building is compatible with either object.

104. Have you given sufficient attention to the subject to state whether you would recommend the erection of any building on the site of the present Gallery, or on some site apart from the present site?—After what I have heard Mr. Barry state, I consider that it would be very unbecoming in me to differ from his opinion as to the present site, which he seems to consider the best, and in which I quite agree with him; but although the elevation on which it stands may be very well calculated to display the building architecturally, I still consider that situation low; it is relatively high as to the exhibiting of the building, but still it is not a high situation, and I think a higher site might be better.

105. Is there any site in London which has suggested itself to your mind?—I am afraid not, without going further, for instance, into Hyde Park. I may state that I received a letter from a gentleman who lives in that neighbourhood; he recommends that the new gallery should be in Hyde Park. He says, "With the west wind prevailing nine months in the year, the pictures would be more protected from the corroding smoke; see the trees on the west and east side; on the one side green from the damp, and on the other black from the smoke." That is his observation, living in the neighbourhood. It seems that on the west side the smoke has very little effect, but if you look at a tree in London itself, you find it is black all round, and it cannot be said to be protected from the smoke from the direction of the wind on any side.

105*. Should you think Whitehall too low a site?—I should say it was too low; in London I see no better situation than the present one. I was disposed to think Leicester Fields would be better, because it was higher; but Mr. Barry seems to think that there is not space enough, and that is a great objection, otherwise I should prefer it to the present situation. If it is desirable to have a handsome building, there would be abundant opportunities of erecting one for some other purposes; but if it is an object to be as high as possible for the National Gallery, even an additional height of 20 feet would be desirable, in order to get out of the smoke, supposing such a difference of elevation to be at all conducive to that effect.

106. Is there an advantage in the height of the site, independently of its being tolerably free from surrounding buildings?—I imagine that there must be a greater freedom from smoke with the greater elevation; but whether the slight difference which might take place in the different sites of London would be worth attending to, is a question.

107. You would think Primrose Hill too far off?—Yes.

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108. Mr. *Charteris*.] Do not you consider it desirable that the situation selected for a National Gallery should be as central as possible?—Certainly, that is a great object.

109. Earl of *Lincoln*.] You would not consider the comparative advantage to the pictures in removing them further from the influence of the smoke, as compensating for the disadvantage of removing them from a central spot?—There is only one condition that I think would make the removal to a distance an object, and that is the opening of the National Gallery on Sundays; if there were a National Gallery in Hyde Park, and it were allowed to be opened on Sundays, as the Zoological Gardens have been, it would be preferable on that account, because it would be an inducement to people to walk into the country, and would give them a rational enjoyment; but a National Gallery to be closed on Sundays, and also removed from London, would be in itself an objection. I do not see that it would be at all advisable, unless it were kept open on Sundays, and then I think the removal to such a distance as Hyde Park would be an advantage.

110. *Chairman*.] Has any particular site in Hyde Park occurred to you?—No, I have not thought of any.

111. Earl of *Lincoln*.] As regards Hyde Park, you would not recommend anything more distant than the central spot where there are remains of old avenues?—That is about the spot I should recommend, supposing Hyde Park to be thought of; but the selection of the site I think should be still regulated by the height; the higher the site the better.

112. Mr. *Goulburn*.] Have you ever thought whether it would be expedient to have two galleries, for different classes of pictures, in different parts of London?—It never occurred to me. I do not think it would be desirable; I would rather see a building comprising the different classes of pictures.

113. But when the pictures are numerous in one gallery, does not it congregate a great number of people at the same time?—Yes; we are accustomed to that evil from the smallness of the gallery; but if the schools were divided in classes, and the rooms were adapted to display them, I think the people would separate according to their tastes.

114. *Chairman*.] You would think it preferable to provide even temporary accommodation for any pictures which there may not be room to place at present in the National Gallery, than to add an insufficient space to the gallery at present, with a certain prospect of having to look out for further accommodation at no distant period?—Yes; that is my decided opinion. I believe that if a temporary place only is resorted to, the building of some extensive National Gallery must sooner or later take place, whereas if the other mode is adopted, at great expense, the great object is only postponed.

115. Mr. *Charteris*.] Should you not think it possible that a temporary building might be erected which might be the commencement of a large building?—I think Mr. Barry hinted that that might be done, and if so, that would be the best scheme of all.

116. Mr. *Goulburn*.] Would not the continuation of the building expose the pictures to injury from the dust created by the erection of the continued building?—I do not apprehend that it is necessarily the case; it is possible to close the place completely. Much would depend upon the contiguity of the addition to the existing gallery.

117. Mr. *V. Smith*.] Could the present Whitehall Chapel be used for the temporary accommodation with a view to its enlargement, if it were thought fit to erect a National Gallery on that site?—Yes; it might be used, but the light would not be very well adapted for pictures.

118. Not without incurring much expense?—No; the same convenience would not be expected in the place if it were to serve for a time only.

119. *Chairman*.] In the event of the Royal Academy obtaining suitable premises elsewhere, do you conceive that the whole length of the present building would afford an eligible National Gallery?—Not without considerable alteration, with a view to the display of pictures of different classes to which I have already referred, and in the end I doubt whether it would be extensive enough. I should put that under the general objection which I have to a temporary addition, unless the building upon the space behind could be worked into a plan preconceived, I doubt whether it would answer in the end; it would still be a half measure. The advantage of the possibility of extending the site, is felt now in the peculiar situation of the British Museum, which can be extended, and which could be extended much more without great inconvenience; at present there is abundance of space.

120. Mr. *Charteris*.] Is not the space occupied by the Royal Academy fully as much as that occupied by the National Gallery?—Yes, it is exactly the same.

121. Could not accommodation be found there in the mean time for the Vernon collection?—Not without displacing it; I do not think it could be spared at any time, but certainly not without displacing it during some months of the year; I mean during exhibition time.

122. That is to say, it would limit the space for the exhibition of pictures in the summer?—Yes; and that is not to be contemplated, because the space is too small at present; it is a great evil.

123. Could space anywhere else be found for the exhibition of pictures?—One public building must be appropriated for the purpose; it would not do to divide the exhibition; but the rooms used by the Royal Academy are not only wanted for the exhibition, but the great room is used for lectures in the winter, and there is a very small period in the year when it is not occupied by the establishment, and the rooms are too small at present.

124. *Chairman*.] Is it your opinion that the interior of the National Gallery should be tolerably free from much decoration?—Yes; I should say that where pictures are, it should be; at the same time I should object to such a mode of colouring the walls as is adopted in the

the National Gallery; I see no objection to making the walls handsome, by some means, either by hangings or by painting, but it must be done with some care.

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125. You think at present the interior has rather a bare and frigid effect?—Yes; the walls do not correspond with the preciousness which the spectator attaches to the pictures.

126. Earl of *Lincoln*.] Assuming the present available space in the National Gallery for the hanging of pictures to be something like 6,000 feet, what should you consider to be adequate space for a new National Gallery, allowing for the present collection, and for such additions within any reasonable time as it may be considered desirable for the nation to provide?—I should be better pleased to see the possibility of extending the building; perhaps three times that space would do for a considerable time, but it would not do in the end, and the most desirable scheme would be to have a ground-work which might be covered to any available extent, or to a sufficient extent.

127. But you would not be inclined to recommend a less space to be immediately available than three times the present amount?—Certainly not; I would rather say six times the present amount, if it were to be a permanent building, and if that could not be enlarged, even that would be too small; I should always reckon on the possibility of increasing it to a very great extent.

128. Mr. *Bankes*.] Have you considered the possibility of raising the elevation of the present building, of carrying it up a story higher, so as to gain an entire gallery above?—There would be an objection to that, because you would be confined to side lights in the lower gallery.

129. Would it not be an improvement to the appearance of the exterior?—Certainly it would be an improvement to the gallery.

130. May not side lights, if carried sufficiently high, afford a very good light for statues?—Yes, better than skylights.

131. Then would it not be possible to appropriate the present existing gallery to statues, and to have a gallery above, which should be peculiarly adapted for pictures?—Yes, that would be possible.

132. And you might take the whole length of the building for the new gallery?—Yes.

133. In that case all that would be required of building at the back, would be with a view to give to the present building a secure and adequate staircase?—Yes.

134. And might not that be made a very ornamental addition to the present building?—I should suppose so.

135. And the staircase might be adapted for statues?—Yes, if the light were favourable; and the light there would probably be a skylight.

136. You would have the power of choosing the light, because the staircase not being placed in the interior of the present building, but at the back of the existing gallery, you would be able to place your light in such a way as would be most suitable for the statues to be exhibited there; do you consider that the existing building would bear an additional story?—That would be a question for an architect; I should doubt as to its capability.

137. Mr. *V. Smith*.] But as the lower story would be adapted only for sculpture, it would be only the upper story that you would get for pictures?—Exactly, you would gain nothing from it; you would only be sending the gallery higher.

138. Mr. *Bankes*.] But I am supposing the gallery carried the whole length of the building?—Then there would be double the present space gained.

139. *Chairman*.] Mr. *Bankes*'s question supposes that the whole of the present story where the pictures are, should be used for statues?—Yes; but if this addition were carried throughout the whole length of the building, including the Royal Academy, that would give double the present space.

140. Mr. *Bankes*.] Is it not the fact in regard to pictures, that side lights serve very well?—Yes, in the mode I have pointed out; but it is very desirable that the spectator should not see the light; that is always indispensable.

141. That could be contrived with side lights?—Yes, to a certain extent; but we know that in rooms where very fine collections are hung, there is frequently the objection that the spectator sees the light.

142. There are side lights in the Louvre?—Yes; and there the pictures are hung opposite to the light. In this case, the only plan would be to have screens projecting at right angles to the windows.

143. Supposing a contrivance of that kind, which would answer sufficiently for the purpose of showing off the pictures, were applied to the part of the building that is used for the annual exhibition, and consequently those pictures might still be kept there, the entire length of the gallery above would be gained for the pictures which were national property?—Yes.

144. You would therefore gain in point of space, half as much space again as you have now?—Yes, it would be possible; and supposing the pictures were placed in the lower story, you might have a very different elevation from the present; it need not be so high as at present, but with lateral windows at each side of the building, the pictures in the centre would be very ill-lighted. That would be an objection.

145. Would it be very difficult to alter that arrangement in that part of the gallery?—It would, I should say, be difficult, with a view to display the works of art properly; but that would be a question for Mr. *Barry*.

146. Mr. *Bankes*.] (To Mr. *Barry*.) Did you ever contemplate the possibility of raising

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the present building of the National Gallery by one story, so as to place a gallery over the existing building?—I have never very seriously entertained the notion. I think it is possible; and I am quite sure of this, that it is exactly what the National Gallery requires, to give it a proper architectural appearance in that situation. I have never, however, seriously considered the subject, and therefore I am not quite in a condition to say positively that it is feasible in all its bearings.

147. Is it your impression, taking into consideration the situation, that it would be any improvement to have the building in that spot considerably higher in its proportions than the existing building?—I have always been of that opinion from the first, and have deprecated exceedingly the lowness of the present edifice.

148. Have you sufficient knowledge of the existing building to form an opinion as to whether it would bear the superstructure to which I have referred?—I have not sufficiently examined the structure of the present building to give a decided opinion upon the subject; but I should not apprehend that there would be any difficulty on that score.

149. You imagine the present building to be well constructed?—I take it to be so.

150. Mr. Charteris.] Would not the carrying out of that suggestion entail a considerable outlay?—Unquestionably.

151. Would it be equal to the expense of the occupation of new ground by a similar extent of building?—It would be very difficult to answer that question, without knowing the value of the ground upon which you could extend the present site, and the circumstances attending such extension; but I think it is possible that it would be less expensive than having not only to erect a building in addition to the present building, but to purchase the site upon which the building would rest.

152. Mr. V. Smith.] Would it be a convenient gallery at that height?—I am not prepared to answer very distinctly as to matters of detail, not having seriously considered the subject.

153. Mr. Bankes.] Would not the chief inconvenience to be contemplated be in mounting a greater number of steps?—That would be, *pro tanto*, an inconvenience.

154. On the other hand, is it not the fact that a staircase may be rendered one of the most beautiful and ornamental structures that can be conceived?—I consider it possible that it might be made a depository of sculptures with great effect.

155. Mr. V. Smith.] Would not the height also add to the inconvenience and risk of moving the pictures?—I imagine not.

156. Mr. Charteris.] The height would not be so great as the height of the Ufizi, in Florence?—Certainly not.

157. Chairman.] You have stated that you think the present building could be architecturally improved by the addition of a story?—I have no doubt about it.

158. Mr. Charteris.] In short, any change would be for the better?—Yes.

159. Mr. V. Smith.] Would it not involve an alteration of the style of architecture?—To a certain extent.

160. Chairman.] With such an addition, do you mean it might be made a handsome building?—I am inclined to think it might, but I have not tried anything on paper, and therefore I am not prepared to say.—(Mr. Eastlake.) At present there is no department in the British Museum for medieval works, sculpture and drawings by the old masters; I happen to know that a work by _____ was sent to the British Museum, and the answer given was, that there was no department in the establishment for such works; the National Gallery might contain those works.

161. If a proper National Gallery were erected, would it not be desirable that the sculptures now in the British Museum should be placed in such a National Gallery?—I should say decidedly it would be better that the whole range of art should be under one building; I should also include casts from the Laocoon and Apollo statues, which we have not got. I have often regretted that a collection does not exist in the Museum of casts from the Laocoon and Apollo statues, which are constantly referred to as standards, but which must be referred to from memory.

162. Could the sculptures at present in the British Museum be accommodated in the present National Gallery?—Certainly not. Upon the question which was put to Mr. Barry respecting the strength of the building, to which he replied that he had no doubt it was of sufficient strength, I may perhaps throw some light, by observing, that when the statue of Sir David Wilkie was presented to the National Gallery, I thought it right, being then Keeper of the National Gallery, to consult the authorities of the Office of Woods as to the strength of the building. It was examined, and pronounced not to be strong enough to bear that single statue, and it was underpinned accordingly.

163. So that a very material alteration of the structure must take place before all the sculptures could be put into it which are now in the British Museum?—Certainly; one of those Egyptian fragments would crush the whole building.

164. Mr. Charteris.] (To Mr. Barry.) Would 100,000 *l.* provide such a National Gallery as would be suitable for the collections which are likely to be contributed, combining the plan suggested by Mr. Bankes of carrying the National Gallery up another story, and thereby obtaining additional space?—It is impossible to give a correct opinion upon that subject without trying it upon paper.

165. You do not think it could be done under that sum?—I should think not.

166. Chairman.] If you had to deal with the present building, you would resort to the project of heightening it?—Unquestionably. Perhaps I might take this opportunity of directing the attention of the Committee to a mode of enlargement without entirely removing the barrack-yard, but only a portion of it, and reducing also the space allotted to St. Martin's workhouse.

workhouse. I think a building might be erected upon that site that would answer the purpose of the country for a considerable number of years, and I would just present the Committee with a rough diagram to exemplify what I mean. (*The Witness produced the Plan, and explained it to the Committee.*)

167. Mr. Charteris.] Are you aware whether there would be any difficulty in the Royal Academy returning to the rooms which they had formerly in Somerset House?—I am not quite aware whether any difficulty would be found to exist from the present appropriation of that portion of Somerset House to public offices, which would have to be provided for elsewhere.

168. Chairman.] Was it not very inadequate for the Royal Academy formerly?—It was.

169. Is it your opinion that you could procure by additions to the present building double the space now occupied by the National Gallery?—I think there would be no difficulty, by additions to the present building, to provide double the present accommodation.

170. Mr. Charteris.] By raising a story?—Yes.

171. Chairman.] You could obtain accommodation equivalent to that which is now given to the National Gallery and the Royal Academy?—I imagine so.

172. As far as you can pronounce upon such a plan, do you think that it would be one desirable to attempt?—I think it would be desirable to try what could be done with such a scheme, as far as preparing drawings and designs for that purpose. I am not prepared to say that it is a scheme which I should ultimately recommend, but I think it is very well worth while to make the trial upon paper, with a view to see what could be done in that way.

173. Mr. Charteris.] Which do you think would be the most expensive, altering the present National Gallery in the way suggested by Mr. Bankes, or building a new National Gallery at Whitehall?—It is very difficult to answer such a question, because the mode of making an alteration to the present building is very undetermined; and in the next place no dimensions are assigned for the National Gallery at Whitehall; it would be quite impossible, therefore, to give an answer to such a question.

174. Chairman.] (To Mr. Eastlake.) Have you looked at this plan of an addition to Whitehall?—I have.

175. Can you give any opinion whether that plan would give sufficient accommodation?—Certainly it would not give sufficient accommodation: it is quite inadequate for the general purposes of a National Gallery.

176. (To Mr. Barry.) Could the requisite drawings be easily made out for an additional story over the National Gallery?—There would be no difficulty in making such a plan.

177. (To Mr. Eastlake.) Have you looked at the plan for a building in Leicester Fields?—I have.

178. Is it your opinion that there would be sufficient accommodation there?—According to Mr. Barry's view there would not, and that would be a most essential point, but it is worth consideration whether Mr. Moxhay may not be inclined to erect a building on advantageous terms which might be made use of as a temporary place.

179. Earl of Lincoln.] (To Mr. Barry.) Do you happen to know whether the property round about Leicester-square belongs to Mr. Moxhay?—I think not.

180. Chairman.] (To Mr. Eastlake.) Can you state the total number of admissions into the National Gallery in the last year?—808,060.

181. Is that a larger number than before?—The average is reckoned at about 500,000.

Veneris, 4^o die Augusti, 1848.

MEMBERS PRESENT.

Lord John Russell.
Viscount Morpeth.
Mr. Baring Wall.
Mr. Tufnell.
Sir Robert Peel.
Mr. Goulburn.

Earl of Lincoln.
Mr. Charteris.
Mr. Vernon Smith.
Mr. Disraeli.
Mr. Hume.

THE RIGHT HON. VISCOUNT MORPETH, IN THE CHAIR.

Charles Barry, Esq.; Examined.

182. Chairman.] SINCE you were last examined by the Committee have you directed your attention to the site of the present National Gallery, with a view of ascertaining the capabilities of that building for the reception of additional works of art?—Yes, I have; and I am now prepared to report to the Committee on the subject; I am of opinion, that if the site of St. Martin's Workhouse were purchased, an alteration were made in the form of the barrack-yard, and a portion of Castle-street stopped, if the Royal Academy were located elsewhere, the portico and other projections beyond the line of the present front taken down, and considerable additions were made to the present building, a National Gallery could be obtained on the present site that would be an ornament to the metropolis, and afford accommodation equal to the requirements of the country for the national pictures for ages to come; I should add, the proposed additions to the present building would have the

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[Vide Plan No. 1 at the end.]

the effect of entirely concealing the front of it. I have gone very minutely into the subject, and have prepared certain plans and diagrams to illustrate my proposition, and I shall have great pleasure in submitting and explaining them, if it be the wish of the Committee.

183. Will you have the goodness to exhibit those plans to the Committee?—The first which I produce is a plan showing the locality of the present building, and the proposed changes (*producing the same*). The part that is tinted in Indian ink is the present building; the part tinted yellow is proposed as an extension of the site of the National Gallery, with a view to future additions at the back; and the part tinted blue is the proposed barrack-yard in lieu of the present one. The tint of red shows the proposed addition in front of the present building; the tint of purple shows a proposed new hall and staircase; and the orange tint shows the proposed quadrangles at the back of the present building.

184. Does the plan give an equivalent space to the barracks?—It gives an increase of area to the barrack-yard of 1,815 square yards.

185. Mr. Goulburn.] Would it not be a less convenient area?—I imagine it would be equally convenient for inspection and drilling purposes.

186. Earl of Lincoln.] Does not it take a portion of the barracks?—It does.

187. Mr. Charteris.] The space which is here coloured red is now entirely thrown away?—It is occupied by the portico and other projecting portions of the building, but for any practical purposes it is entirely useless.

188. Sir R. Peel.] Of course it diminishes *pro tanto* the space between the front of the National Gallery and the balustrade?—It does; but it does not contract the road, which would still remain about 88 feet wide.

189. Mr. B. Wall.] It would bring it flush with the footpath?—Yes.

190. Mr. Goulburn.] Do you propose to destroy any part of the actual barrack?—It would be necessary to take down a portion of it, extending from the back of the present National Gallery, northwards, about 110 feet.

191. Chairman.] It would not be necessary to take down that part of the building for a long time to come?—No.

192. This is a scheme which is intended to be gradually carried out?—Yes.

193. Earl of Lincoln.] Would there be sufficient space in the existing National Gallery, with the addition of that part coloured pink, for all the pictures at present in the possession of the public?—Much more than sufficient; it would be about six times the present accommodation of the National Gallery.

194. Sir R. Peel.] Including the Royal Academy Rooms?—Yes.

195. Mr. Charteris.] And adding a story?—Adding the proposed front, which includes three stories, as shown by the elevation I now produce.

196. Sir R. Peel.] Leaving the present walls untouched?—Yes.

197. Would the light be interfered with?—The light is from above, and would not be injured, neither need the pictures be removed during the construction of such a front. This is a diagram (*producing the same*), showing the outline of the present front, in contrast with that of the proposed front, in order to enable a comparison to be formed of the respective heights of the present and the proposed fronts. This is a sketch (*producing the same*), of the elevation which, in my opinion, would be most suitable to the site, and the local circumstances attending it.

[Vide Plan No. 2 at the end.]

198. Chairman.] That gives a whole additional story?—Yes; one story in addition to the number contained in the present front. The ground floor, shown upon this elevation, consists entirely of rooms for the keeper and other officers attached to the National Gallery. The one pair story, which is lighted by large windows, here represented, would consist of a suite of rooms of good size, about 20 feet in height, proposed for the reception of cabinet pictures. These rooms would communicate with the rooms of the present building, which, with certain alterations, might be appropriated to the reception of the larger pictures, something upon the principle of the Pinacotek at Munich.

199. Sir R. Peel.] Would the rooms 20 feet high, that you speak of, be lighted from these windows or from above?—They would be lighted from the front windows only.

200. The pictures would be opposite the light?—The pictures would be on three sides of the room.

201. A great part of the wall would be opposite the light?—Yes; the longest wall of the several rooms would be opposite the light. I now produce the general plan of the principal floor, supposing the whole of the proposed establishment to be complete, including the quadrangles at the back (*pointing it out*). The rooms which I speak of for cabinet pictures consist of a suite of four rooms on each side of the central portion of the building, containing the board-room, the secretary's room, ante-room, &c. There would be a communication between the present great rooms of the Royal Academy and the National Gallery, and the suite of rooms adjoining them, which latter it is proposed should be thrown into one, so as to make two double cube rooms of 50 feet, on each side of the central hall.

202. Mr. Charteris.] Would the central hall be adapted for pictures?—Not at all.

203. Earl of Lincoln.] Would the centre hall be available for statues?—Yes, to a certain extent, as well as many of the rooms at the back, which might be made available for such works of sculpture in the British Museum as may be considered in the light of fine art.

204. Chairman.] Can you state how much additional accommodation the whole scheme would afford?—It would be fourteen times the amount of the present accommodation in the National Gallery.

205. How much additional accommodation would the completion of the front afford, subtracting the present Royal Academy?—I should think it would be between four and five times the present amount of accommodation.

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206. Sir *R. Peel*.] It would very considerably increase the amount of accommodation at present; it would give ample room for the whole of the pictures, without disturbing the Royal Academy, would it not?—It would, without disturbing the exhibition rooms of the Royal Academy. Alterations would, however, have to be made in the apartments of the ground and basement stories of the Royal Academy.

207. Earl of *Lincoln*.] Would not the erection of a front, facing as it does the south-west, so much higher than the existing building, seriously affect the light of the present rooms?—I have well considered that subject, and I do not imagine that it would affect it injuriously; some little alteration might be made in the form of the lanterns over the present rooms, but with that alteration, I am of opinion that the light would not be injured.

208. Would that be by raising the lanterns?—No, not necessarily; an alteration in the form might probably be all that would be required. On the subject of cost I beg to report, that the front building, which is tinted red upon the block plan before exhibited, would, according to my estimate, be 86,000*l.*; the hall and staircase would be 17,640*l.*; the internal alterations which I should propose to be made in the present rooms when they are incorporated with the proposed front, and various alterations that it would be necessary to make in the ground and basement stories of the present building, would cost about 45,000*l.*, making altogether a total cost of 148,000*l.*, exclusive of the proposed quadrangles at the back of the present building, which might be erected at a distant period, at a cost probably of 90,000*l.*

209. Mr. *Goulburn*.] And the barracks would have to be rebuilt?—A portion of the barracks would have to be rebuilt.

210. Mr. *Charteris*.] Is that included in that sum?—No.

211. Sir *R. Peel*.] And there would be the purchase of the site of St. Martin's Workhouse?—Yes.

212. And the provision of another place for the Royal Academy?—Certainly; with respect to the workhouse, I believe the parish are anxious to remove their workhouse from its present crowded neighbourhood.

213. *Chairman*.] I understood you to say, that filling up the front in the way you have proposed, without removing the Royal Academy, you think your scheme would give five times the present amount of accommodation for the pictures?—Between four and five times.

214. At a cost of 86,000*l.*?—Yes; that is exclusive of the hall and staircase.

215. Mr. *Disraeli*.] What would be the value of the building materials if the present building were pulled down?—I have some difficulty in answering that question, but I do not imagine they would be worth 3,000*l.*

216. Sir *R. Peel*.] Would they pay the expense of pulling down?—Yes, I have no doubt they would; there is a considerable quantity of good stone, timber, bricks and iron; I think possibly between 3,000*l.* and 4,000*l.* might be netted if the materials of the present building were offered for sale.

217. Earl of *Lincoln*.] Would anybody give 4,000*l.* for the building as it now stands to pull down?—I am not prepared to say that.

218. Sir *R. Peel*.] Can you state what would be the cost of a building of this description in another site which would give the same amount of accommodation, including the whole building, the red and the Indian ink?—It would be 160,000*l.* at the least.

219. Not more than that?—I should think not.

220. Could you have a new gallery built, with an equally ornamental façade, giving the same accommodation that the pink space and the black space would give, for 200,000*l.*?—I should say so, most decidedly, with one façade only, as required on the present site.

221. For very valuable pictures, do not you think that Charing-cross is not the very happiest site, on account of the smoke?—In that respect perhaps not, but in all other respects that could be mentioned it is perhaps the most desirable of all sites in London; as a central and convenient situation, and a position where a National Gallery might form one of the greatest ornaments of the metropolis, it could not, I think, be better placed than upon the present site. The present building, owing to its insufficient height, has recently suffered a further degradation, in being overtopped by the shaft of the Baths and Washhouses erected in the rear of it.

222. Would it be possible, without any great expense, to put the steps leading from Trafalgar-square in the centre of the building, so that in looking from a distance, the building would have an appearance of greater height by the flight of steps being connected with it?—There would be no difficulty whatever. I think, if the proposed new front were erected, it might perhaps be attended with some additional convenience.

223. The main approach would be in the centre of the building?—Yes.

224. Would there be provision made for the exhibition of sculpture?—Rooms for sculpture might be arranged in the present building below the exhibition rooms. I think that, by means of certain alterations, a sufficient amount of accommodation might be provided for all sculpture in the British Museum which may be considered as fine art.

225. *Chairman*.] Below the exhibition rooms in both wings?—Yes.

226. Then you would consider it desirable in itself to unite the sculpture in the British Museum with the other works of art in the National Gallery?—I think it most desirable. All that I would propose to transport from the Museum would be those marbles only that may be considered as fine art, and worthy of study and imitation in that respect. I exclude the Egyptian antiquities, and the early Etruscan or Greek sculpture, which have more of archæological than of artistic interest.

C. Barry, Esq., R.A.

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227. Mr. *Disraeli*.] What line would you draw as to the sculpture?—I would take all sculpture that may be considered fine art in its greatest excellence.

228. Would you take the Attic remains?—Yes, I would.

229. Sir *R. Peel*.] In this building, is there any room that would be equal to the room where the Elgin Marbles now are?—I think there would be no difficulty in providing such a room.

230. Would it be lighted from above?—No, but it should be borne in mind, that the sculptures in question were not lighted from above in their original position; they were illumined entirely by means of reflected and refracted light.

231. Mr. *B. Wall*.] What is the width and length of the proposed new front?—The frontage would be 430 feet, and the depth upon the average would be 42 feet. There would be a suite of rooms on each floor, nine in number; six of the rooms out of the nine would be 40 feet by 28 feet. Two would be 25 feet square, and the remaining one in the centre would be 42 by 28.

232. *Chairman*.] Those do not include the present galleries as you would propose to alter them?—No.

233. Do you leave the present rooms exactly as they are?—Just as they are, with the exception of the modifications to which I have before alluded.

234. Mr. *Charteris*.] Supposing it were ever thought desirable to bring up the cartoons from Hampton Court, is there any room in the proposed building where they could be advantageously placed?—I think there would be an abundance of room for them, if the whole building or any considerable portion of it were completed.

235. That is to say, with the front completed?—With the front completed, and certain alterations made in the present rooms, I think there would be an abundance of room.

236. Mr. *B. Wall*.] In your distribution of space are the nine rooms on one side?—There would be four on one side and four on the other.

237. Where is the other?—In the centre of the building.

238. *Chairman*.] What would be the height of the rooms?—Twenty or 22 feet. I should perhaps have before stated, that in the present National Gallery the accommodation for pictures amounts in wall surface to 940 square yards. It is upon that calculation that I have assumed the increase of accommodation that would be afforded by the proposed additions to the present building.

239. Mr. *B. Wall*.] Can you state how much of that space would be what you term under the line, and how much above?—Perhaps about 200 or 250 square yards under the line.

240. *Chairman*.] Are all the pictures now in the National Gallery above the line?—No, I believe not.

241. Will you proceed with your statement of the increased accommodation that would be given by these alterations?—I have before mentioned, that with the front building the increase would be sixfold that of the present National Gallery. If the whole of the proposed building were completed, the increase would be 14 times the amount of the present accommodation.

242. And any portion between the six times and the 14 times might be gradually adopted?—Yes, from time to time, as might be necessary.

243. Mr. *Charteris*.] Supposing the necessary funds were provided, what time would it take to build the front?—The front might be built, and rendered fit for occupation in about two years.

244. And the alterations made in the other rooms?—They could not be proceeded with at the same time. It would be necessary to complete the front in the first instance.

245. *Chairman*.] But the front might be built without disturbing the present rooms, or interrupting the exhibition?—Yes.

246. Mr. *Charteris*.] In the mean time how would you propose to accommodate the Vernon Gallery?—I believe, according to a rumour I have lately heard, the Vernon Gallery could be accommodated in the present building, in consequence of a discovery lately made of two rooms which have never yet been appropriated.

247. Mr. *B. Wall*.] Would not the light of the present exhibition rooms be injured by the erections which you propose?—I do not think the light would be injured.

248. Mr. *Disraeli*.] Would there be any danger of the pictures being injured by the dust?—No; means might be taken by which that evil could be avoided.

249. *Chairman*.] When you were last examined, you expressed an opinion very decidedly in favour of the present site being retained?—I did, most decidedly; and from all the consideration that I have since given to the subject, I am more and more confirmed in that opinion, that it is of all sites in London the most desirable.

250. You think that a building constructed upon some such plan as that which you have proposed, would contribute materially to the architectural improvement of the place?—I entertain that opinion. The great defect of the present building is its lowness and its broken outline, by which is produced both a want of unity and dignity. This defect would be obviated by the very considerable increase in height which is proposed to be given to the proposed new front, which would be as much as 28 feet in the centre, and 20 feet in the other portions of the building. I think the element of height in a building on the present site is of the utmost importance to a fine architectural effect.

251. Mr. *B. Wall*.] The building would be isolated; not attached either to Mr. Nash's street on the one side, or in the return to St. Martin's-street?—Entirely isolated.

252. Would it conceal the portico of St. Martin's Church from Cockspur-street?—No, but it would conceal the view of it from Pall-mall East.

253. Would

253. Would there not be great awkwardness in this building jutting forward without any architectural return being made, which is not contemplated in your estimate?—It would have somewhat the appearance of a screen until the present building was properly united with the proposed new front. In order however to get over that difficulty, an addition might be made to connect the new front with the present building at a very trifling cost.

C. Barry, Esq., R.A.

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254. Have you taken into consideration what the cost would be?—I have not; but I should say that the mere connection of the façade of the present building, opposite St. Martin's Church, with the proposed new front, might be accomplished, certainly, under 5,000 *l.* or 6,000 *l.* Assuming that the Committee might wish to know something as to the value of the site of St. Martin's Workhouse, I beg to state that from the best opinion which I am able to form upon the subject, taking the rents of the houses which have lately been built in that locality as a datum of calculation, I imagine that if St. Martin's Workhouse and all the buildings connected with it were removed, and the ground was laid out for building, a rental might be realized of 1,000 *l.* a year.

255. *Chairman.*] At what do you estimate the amount of the purchase?—Taking it at 30 year's purchase, it would be 30,000 *l.*

256. Supposing it were so thought fit, would it be equally feasible to take the ground occupied by the barracks, and to leave the workhouse?—It would not be possible to carry out the whole scheme as now proposed, but a modification of it might be made, that would perhaps answer the object in view.

257. *Sir R. Peel.*] The cost would not depend so much upon the value of that site, as the difficulty of getting another place suitable for the workhouse?—Certainly; that would doubtless materially influence the cost. The cost of building another workhouse would also form a part of the gross cost of the site of St. Martin's Workhouse, &c.

258. Within the parish?—I am not aware whether that is necessary; I believe that it is the wish of the parish to remove the workhouse from its present densely-populated locality.

James Pennethorne, Esq.; Examined.

259. *Chairman.*] HAVE you ever had any communication with the authorities of St. Martin's parish, respecting the acquisition of the ground occupied by the workhouse?—None whatever.

*J. Pennethorne,
Esq.*

260. Have you ever had occasion to make any estimate of the probable expense of acquiring that ground?—No; it is almost impossible to state the actual expense of acquiring it. It would depend entirely upon the view taken by the parish themselves, as to whether they could obtain another, and what would be the cost of building another workhouse. Without communication with them it would be impossible to make an estimate; one thing is quite certain, that it would be a most enormous expense; one of the most expensive sites that could be proposed.

261. *Mr. Goulburn.*] Do you know anything of a transaction which took place with St. Martin's Workhouse in the year 1828 or 1829?—I had very little to do with the transactions at that time. There was but little done with the authorities of St. Martin's with reference to the workhouse. It was merely an alteration of a part of the building next to the passage at the back of the National Gallery. But whatever was done then, was found very expensive.

262. *Chairman.*] Have you examined the rooms under the National Gallery?—Yes.

263. What amount of accommodation is there there for pictures?—That depends upon how much is appropriated, and how much would suit the pictures. The entire quantity of the two small rooms adjoining and the passage between the two rooms is 3,067 feet. The portion of the rooms alone which really is available for pictures, is 1,316 feet. Beyond that, there are 432 feet between the windows which have a bad light. Then upon the pilasters in the arches in the passage, you get a certain quantity of light. There are 230 feet more upon the pilasters; the small rooms contain 780 feet. The passage contains about 200 feet, amounting altogether to 3,067.

264. *Chairman.*] Do you know how many feet at present Mr. Vernon's pictures occupy? The space at present occupied by the pictures is 2,734 feet, and Mr. Heath told me that there were some pictures not hung, for which I have made an allowance, making a total quantity of 3,000 feet.

265. *Sir R. Peel.*] You include the pictures on the staircase at Mr. Vernon's?—Yes.

266. *Mr. V. Smith.*] What use is made of those apartments now?—At present there is no use whatever made of them. Eighteen months ago they were being fitted up, as I understood, for the reception of secondary pictures of the National Gallery, those which could not very well be put into the upper galleries; but what is the present intention with regard to those rooms I do not know.

267. *Sir R. Peel.*] As good a light as they have at present might be provided for two-thirds of Mr. Vernon's collection?—About that. Including the two small rooms, there would be about 2,000 feet good light, and 1,000 feet indifferent light.

268. And 1,300 feet good light in the main room?—And 1,300 feet very good light indeed, without the space between the windows. The 1,300 feet comprise six walls. Many of the pictures are so small, that although it would rather crowd the rooms, I thought you might erect screens.

J. Pennethorne,
Esq.

4 August 1848.

269. Mr. Charteris.] What additional space would the Board-room give you?—The Board-room is a large room, but I have not measured it; the Board-room would give three walls.

270. Mr. B. Wall.] Do you think that in process of time there is any chance of discovering other rooms under other parts of the National Gallery?—I am not aware of any other rooms. I thought those rooms were so far occupied, that I never should have thought of suggesting them. Underneath the centre of the building there is nothing but dark vaults. This is underneath the first room of the National Gallery; it is underneath that part of the building between the centre and the gateway leading to the barracks.

271. What is under the corresponding portion of the Royal Academy?—The model room and the keeper's room. It is for the sculptures.

272. It exists as rooms exactly similar to the rooms which have been lately discovered?—Exactly the same.

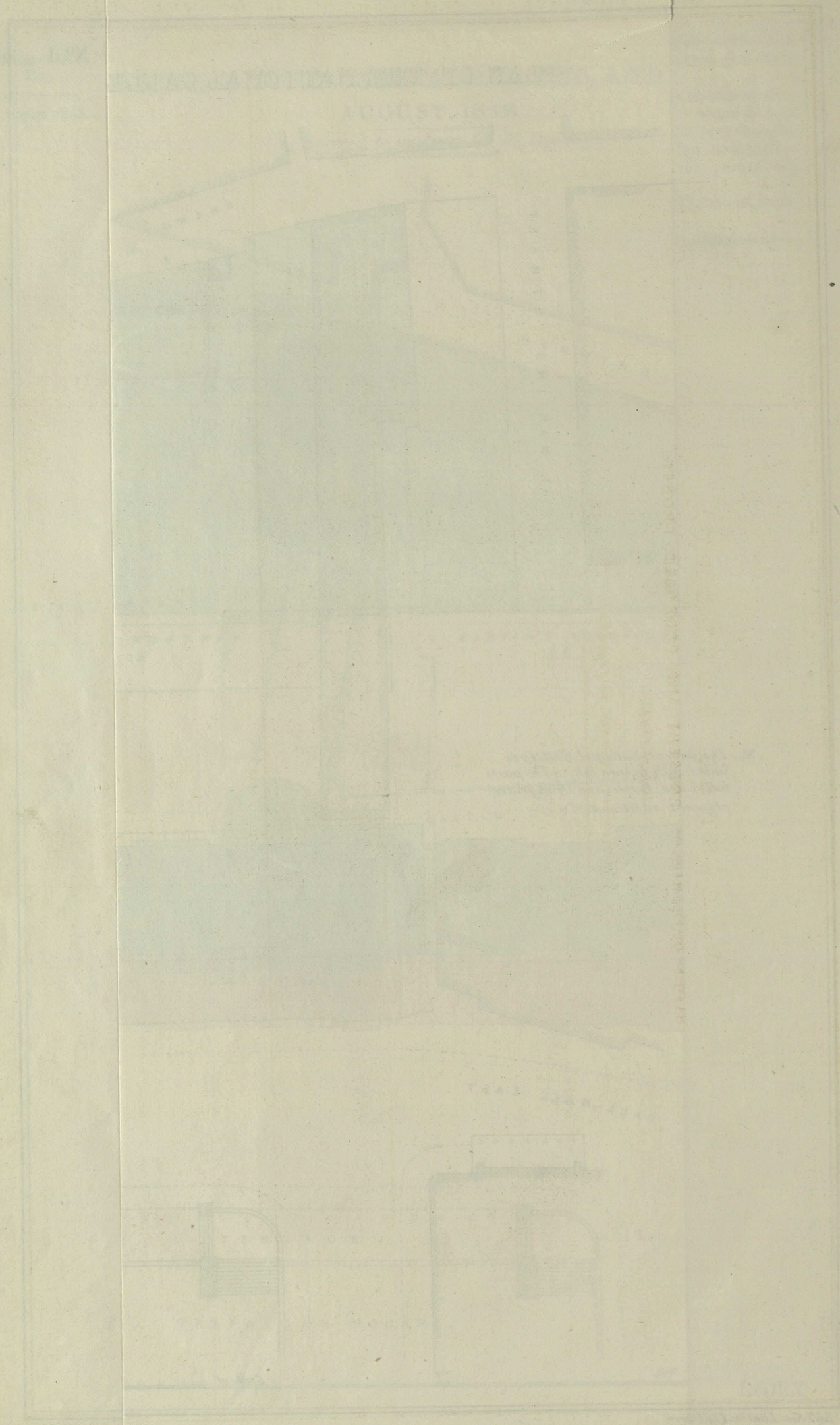
PLAN OF THE NATIONAL GALLERY, WITH PROPOSED ADDITIONS, AND OF THE IMMEDIATE LOCALITY.

AUGUST, 1848.

[Referred to in Appendix (D), Page 88.]



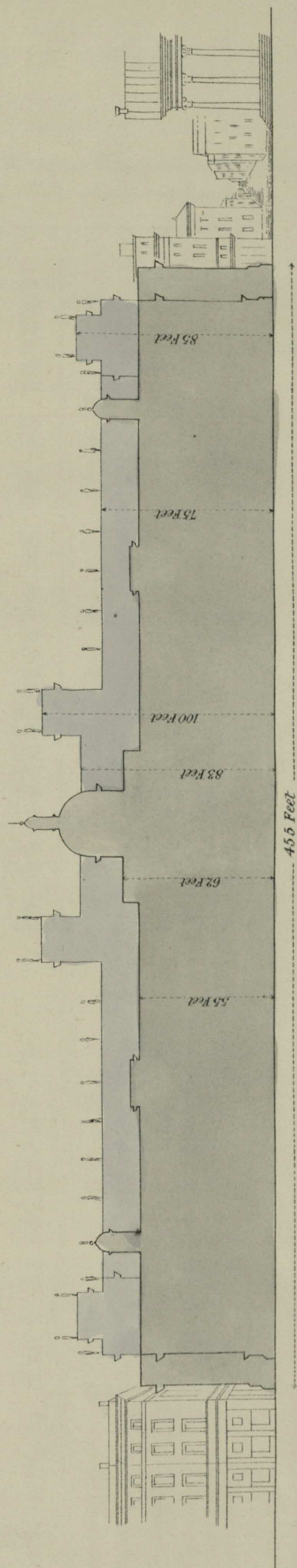
B. The present National Gallery is tinted with Indian Ink. — The parts tinted Red, Purple, and Orange are proposed additions.



NATIONAL GALLERY.
BLOCK-OUTLINES OF PRESENT AND PROPOSED FRONTS.

August 1848.

[Referred to in Appendix (D) Page 88.]



The present Front limited _____ thus _____
The increase of height in the proposed Front _____ thus _____
The neighbouring Buildings are sketched of their relative size.

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Barry, Charles, R. A. Examination of Mr. Barry, by the Committee on Works of Art, in 1847-48, *App.* 78-80. 87-91.

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Basement Story. The ground departments of the Gallery are dry, *Pennethorne* 60—The basement story is very well adapted for the exhibition of pictures, *Uwins* 274-282.

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Cartoons (Hampton Court). It would be very prejudicial to the Cartoons at Hampton Court to remove them to the National Gallery, *Uwins* 200-203—If another site were formed for the National Gallery, a little removed from town, witness would then recommend their removal, the distance of Hampton Court being a great inconvenience to artists, *ib.* 203-208—The cartoons might with safety be removed from Hampton Court to Kensington Palace, but not to the present National Gallery, *Eastlake* 475-478. 484—It is most desirable that the Cartoons should form part of the National Gallery, *ib.* 481-483.

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CLEANING

CLEANING PICTURES:

1. *Particulars relative to the cleaning which the Pictures in the National Gallery have undergone, and opinions in favour of that operation.*
2. *Evidence showing the injurious Effects of the cleaning upon the Pictures.*

1. *Particulars relative to the cleaning which the Pictures in the National Gallery have undergone, and opinions in favour of that operation:*

Particulars relative to the cleaning of the pictures during the vacation, *Uwins* 196, *et seq.* 250-260.—Great differences of opinion exist as to the policy of effectually cleaning pictures; reference to a book containing observations as to the injury done to pictures in the Louvre from cleaning them; extract therefrom, showing the very great damage that might be done by the simple application of pure water; the plan proposed by witness for cleaning pictures in the National Gallery with water has not been carried out, *ib.* 312-318.—The pictures in the National Gallery require cleaning oftener than those in Buckingham Palace, or in the Marquis of Westminster's Gallery, *Sequier* 642.—The cleaning and rubbing does not damage the pictures, *ib.* 642-644.—Pictures require cleaning after having been moved, *ib.* 620, 621.—Witness would not recommend the course suggested by Mr. Coningham of doing nothing to the pictures after they have been hung up, *Farrer* 797.—Authorities in favour of picture cleaning, *ib.* 798.—There would be risk in cleaning the Italian pictures by rubbing, *ib.* 864.—The whole amount of injury now discovered may have originated in former cleanings to which the pictures were subjected, before they came into the possession of the National Gallery, *Mulready* 873.

2. *Evidence showing the injurious Effects of the cleaning upon the Pictures:*

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Commission of Inquiry. Reference to the Report of the Commissioners appointed to inquire into the state of the Pictures in the National Gallery, *Rep.* iii.—Copy of the Report, *App.* 67.

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Coningham, William. (Analysis of his Evidence.)—Injury sustained by the pictures in the National Gallery, 703-705.—The pictures in the Gallery at Florence have been much damaged by cleaning, 707.—Several in the National Gallery have been seriously injured by cleaning, 708. 719. 744.—Many persons and children go into the Gallery for no earthly purpose connected with the place, and they act injuriously in raising quantities of dust, as well as in increasing the impurity of the atmosphere, 709.—Covering the pictures with glass would prevent the necessity of cleaning the pictures; the amount of injury which the colours sustain through the varnish is very trifling, 710-711.—From witness's observation, he does not infer that injury arises to the pictures from the accumulation of dust on the backs, 712.—Until the pictures became thoroughly dry and hardened, witness would object to enclosing them in glass in an almost hermetically sealed manner; many pictures, however, of the old masters have been preserved by such means, 712-714.—Covering the pictures with glass would be a hindrance to the examination of a picture and to copyists, but the glass might be made removable at pleasure, 715-718.

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but witness objects to the application of solvents, or removing the varnish by friction, 740—Witness would prefer the Gallery's being in Hyde Park, or at Kensington Palace, but sees no insuperable objection to its present position, 741—Opinion that pictures kept in London become to a certain extent discoloured: in Spain they appear to retain a remarkable degree of brilliancy; the pictures in Mr. Angerstein's collection, however, are not affected, 742.

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Construction of the Gallery. Opinion expressed by the Commissioners of Inquiry that the building itself contains no element of danger to the pictures, *Rep.* iii. and *App.* 67—Opinion that a building large enough for the present collection, and constructed in a style admitting of successive additions in future, would encourage the presentation of pictures to the nation, *Rep.* v.—Witness prefers a succession of small rooms, as at Berlin, rather than one immense gallery, as the Louvre, *Dr. Waagen* 572, 573—There should be small rooms, as well as large galleries, as small pictures, in which the country abounds, do not require large galleries, *Mulready* 926-929.

See also, *Accommodation.* *Basement Story.* *Re-construction of the Gallery.*

Contributors. Sir George Beaumont, Mr. Holwell Carr, Lord Farnborough, and Mr. Vernon, are the four principal contributors to the National Gallery, *Eastlake* 464.

Copying Pictures. Opinion that no evil results from the practice of copying pictures for sale, *Rep.* v.—Remarks on this subject, *Uwins* and *Thwaites* 135-172—*Eastlake*, 400-407—At the Berlin Gallery artists are allowed to copy pictures every day, except Saturday and Monday, *Dr. Waagen*, 545, 546—Regulation for preventing an artist from copying any picture more than three times in a given period, *ib.* 574—Opinion against placing any restriction on copying pictures in the National Gallery, *Mulready* 897-902—There are some restrictions on students of the Royal Academy, *ib.* 900, 901.

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Damp. Pictures painted in oil on walls are apt to turn black from the damp, *Eastlake* 441.

See also, *Backs of Pictures.*

De la Hante, M. See "Paulo Veronese." *Staining Pictures.*

Deterioration. Evidence as to the deterioration of the pictures in the National Gallery, *Dr. Waagen* 532-534; *Mulready* 870-872—Witness attributes this deterioration more to the site in which the building is placed, than to the cleaning that the pictures have undergone, *Mulready* 873-875.

See also, *Dust and Dirt.* *Impure Atmosphere.*

Discolouration. The varnish on the pictures in the National Gallery discolours more than on other pictures witness is acquainted with; this discolouration is produced by exhalations from the crowd, *Eastlake* 440, 441—Opinion that pictures in London become, to a certain extent, discoloured; in Spain pictures appear to retain a remarkable degree of brilliancy; the pictures in the Angerstein Collection, however, are not affected, *Coningham* 742—Those parts of the picture immediately under the stretcher retain their original colours, while the other parts have been injured, *Farrer* 797.

See also, *Glazing Pictures*, 2.

Donations of Pictures. See *Presentations of Pictures.*

Drawings.

Drawings. It would be an advantage to have a collection of drawings, prints and casts in the National Gallery, *Eastlake* 513-525.

See also, *Original Drawings.*

Dresden Gallery. The pictures in the Gallery at Dresden are much injured by the change of temperature; they are also damaged by the dust of charcoal, which is much used in Dresden, *Dr. Waagen* 538-540—The large Corregios at Dresden have been utterly destroyed by cleaning, *Cunningham* 722—Effect of the change of temperature on the pictures in the gallery at Dresden, *ib.* 763, 764.

See also, *Glazing Pictures*, 1. *Lighting of the Gallery.* *Visitors.*

Dulwich Gallery. Had the nation possessed a place of safe deposit, the pictures in the Dulwich Gallery would have been given to the nation, *Eastlake* 473, 474—The Cuyps and Murillos in the Dulwich Gallery are in a good state of preservation, *Dr. Waagen* 592-595—The pictures in the Dulwich Gallery are well preserved, *Farrer* 808-890.

Duration of Pictures. Evidence as to the duration of pictures, *Uwins* and *Thwaites* 196-199.

Dust and Dirt. Wet weather causes a great accumulation of dirt in the Gallery, *Uwins* 323, 324—A feather-brush is used to remove any accumulation of dust on the pictures, *ib.* 329-332—Scheme projected by Dr. Reid for excluding all black dust from the pictures, *Eastlake* 371, 372, 376, 377, 385, 526-528—Dust is removed from the pictures at Berlin by a delicate feather-brush, *Dr. Waagen* 541—Injury arising to the pictures in the National Gallery from their dirty condition; at Berlin the smallest change observable is at once remedied, *ib.* 608, 609—It would be advisable to remove the pictures from the present National Gallery on account of the dust and dirt; this, however, tends only to the disfigurement, not to the destruction, of the pictures, *Sequier* 610-619—There is a species of grease, arising, as witness thinks, from the effluvia of the many human beings admitted to the gallery, formed on the pictures; it is readily removed with the varnish, *ib.* 630-637—The injury to the pictures arises partly from the dust and impurities caused by the crowd, and partly from the peculiarity of the London atmosphere, *Faraday* 687, 690, 691.

See also, *Backs of Pictures.* *Cleaning Pictures*, 2. *Dresden Gallery.* *Impure Atmosphere.* *Site*, 4. *Smoke.* *Varnish.*

E.

Eastlake, Charles Lock, R.A. (Analysis of his Evidence.)—One of the Commissioners appointed to inquire into the state of the pictures in the National Gallery; that Commission reported in May last; no information has yet been received as to the mode of preserving pictures in Foreign Galleries, 333-336—When witness formerly had charge of the Gallery, he observed its unfavourable situation for the preservation of pictures, 338-340—It has become worse since, from the erection of steam-engines immediately behind the Gallery, 341, 342—Plan proposed by witness for covering the pictures with glass, 343-350—The necessity for glass would, in a great measure, be obviated by the removal of the Gallery to a distance from London; the west side is the freest from blacks, 351, 352.

Opinion that dirt does not materially injure the pictures if protected with varnish in the first instance, 353—Evidence as to the best kind of varnish for pictures, 354-357—During the time witness was keeper, some pictures were varnished more than once; under some circumstances re-varnishing does not injure pictures, 358-360—Venetian painters varnished their pictures with an essential oil varnish, 361—Evidence as to the schools of painting which require varnish, 362-366—Witness admits, on the authority of Mr. Barry, that it would be quite possible to protect the pictures even where they now are, 367, 371, 374, 375—Kensington Palace would be a good situation to remove the pictures to, 367, 370, 446-450—Lady Gordon's house, in the Green Park, or Cumberland-gate, would be too near London; Hampton Court would be too far, 368, 369—Scheme projected by Dr. Reid for excluding all black dust from the pictures, 371, 372, 376, 377, 385, 526-528.

If either Mr. Barry's or Dr. Reid's scheme should prove effectual, witness has no objection to the site: ample accommodation for the pictures might be found, 378-382, 442, 443—The evils arising from a crowd might be remedied by regulations as to the admittance of visitors, 383, 384, 389—If the Gallery were removed, it would not probably be subject to such crowds as at present, 390-393—It might prevent persons in business from visiting the Gallery, 394, 395—Witness does not retain his opinion that the Gallery should be open on Sunday afternoons, 394—Recommendation for setting apart one day when visitors might be admitted by paying, 396-399—When witness had charge of the Gallery, he encouraged the copying of pictures, 400, 401—Opinion that this privilege should be unrestricted, 402-407—In Hyde Park most smoke comes from the east, most rain from the west, 408-411.

Report, 1850—continued.

Eastlake, Charles Lock, R.A. (Analysis of his Evidence)—continued.

Evidence in favour of covering pictures with glass, 412-439—Mention made by Leonardo Da Vinci of an eternal varnish, composed of a thin plate of glass fastened into the picture by means of a liquid varnish, 420—Instances of pictures being covered with glass at Dresden, Madrid, and at Gatton Park, 425-429—The varnish on the pictures in the National Gallery discolours more than on other pictures, 440, 441—Pictures painted in oil on walls are apt to turn black from the damp, 441—Material alterations in the arrangement of the pictures should be made, 443—It would be premature to suggest any methodical arrangement of the pictures at present, 445.

Many artists are in the habit of protecting the backs of their pictures from damp and dirt; Mr. Collins used to do this by putting additional canvas behind them, 452-454—Evidence on the subject of extending the present building, 445-461. 485-487—

Principal contributors to the National Gallery, 464—If there were a perfect conviction on the part of the proprietors that pictures could be deposited with safety in the National Gallery, we might hope to receive many important additions by gratuitous presentations and bequests, 463-474—Had the nation possessed a place of safe deposit, the pictures in the Dulwich Gallery would have been given to the nation, 473, 474.

The cartoons might with safety be removed from Hampton Court to Kensington Palace, but not to the present National Gallery, 475-478. 484. The class of visitors would probably change by the removal of the Gallery, 479—It is most desirable that the cartoons should form part of the National Gallery, 481-483—If another story were added to the present building, the small pictures might be seen by the side-lights of the lower rooms as favourably as if they were exhibited by a sky-light, 488-494—The deer park in Hyde Park would be a good situation for the Gallery, 495-497—St. George's Hospital would be a better situation than the present site, 498-500.

Witness would not advise rejection of pictures offered, if accompanied, as the Vernon Collection was, by a stipulation that the collection should be kept together, 501-508—It would be an advantage to have in the same gallery the original drawings of the pictures, 509-512—It would be an advantage to have also a collection of drawings, prints and casts, 513-525—Witness is not prepared to recommend the transfer of the sculptures from the British Museum, although it might be a question whether all works of art should not be under one roof, 515.

Eastlake, Mr. Examination of Mr. Eastlake before the Committee on Works of Art in 1847-48, App. 80-87.

Extension of the Gallery. It would be useless to think of extending the Gallery, on account of the expense of buying up the St. Martin's Workhouse and the Barracks, Pennethorne 67-70—Evidence as to the alteration which the Gallery would admit of in case the present site should be retained, *Uwins* 271-273—Reference to a proposition for adding another story to the whole building, *ib.* 283, 284—It would be unadvisable to extend the Gallery on the space occupied by the Barrack-yard, on account of the smoke from the chimneys of the baths and washhouses, and from the steamers on the river, *ib.* 285-293—Evidence on the subject of extending the present building, *Eastlake* 445-461.

See also, St. Martin-in-the-Fields Church.

F.

Faraday, Michael. (Analysis of his Evidence.)—One of the Commissioners appointed to inquire into the state of the National Gallery, 654, 655—Evils arising to the pictures from the miasma and vapours with which the atmosphere, from the crowds of persons who come into the Gallery is charged, 656, 657—The cleaning required to remove the dirt is itself injurious; and the accumulation of dirt on the backs is perhaps more injurious than the deposit on the face of a picture, 658—The backs might be protected, 659—Opinion that varnish will not completely protect pictures from the miasmata and sulphurous vapours, 660, 679—So far as the public is concerned, the Commissioners would recommend the use of glass as a protection, 661—There would be no difficulty in lighting the Gallery with gas, without any injury arising to the pictures, 662.

Witness has not himself observed persons in the Gallery, whom he could say had come there not having for their object the inspection of the pictures, 663-665—Evidence as to the sulphurous vapours and miasmata contained in the atmosphere of London, 666-675—Effect of these vapours on paintings, 676-678. 680-683—The National Gallery is thoroughly exposed to the operation of this sulphurous gas, 684—The only method of excluding this gas would be by glazing the pictures, 685, 686—The injury to the pictures arises partly from the dust and impurities caused by the crowd, and partly from a peculiarity of the London atmosphere, 687. 690, 691—Experiments and inquiries pending as to the protection afforded by glazing, 692-694—Evidence as to the most desirable situation for the Gallery, 695-702.

Farrer,

Report, 1850—continued.

Farrer, Henry. (Analysis of his Evidence).—Witness was acquainted with a number of pictures in the National Gallery, particularly the Angerstein collection, previously to their being purchased by the Government, 786, 787—They have become much deteriorated since they have been in the Gallery: this witness attributes to the repeated use of oil varnish, 788, 789—Collections of pictures cleaned by witness: oil-varnish has not been used in any Continental Gallery, 790-794—Oil-varnish cannot be used after mastic varnish, 795, 796—Witness would not recommend the course suggested by Mr. Coningham, of doing nothing to the pictures after they have been hung up, 797—The action of damp and heat at the back is constantly destroying the pictures, 797—Those parts of the picture immediately upon the stretcher retain their original colours, while the other parts have been injured, 797.

Authorities in favour of picture-cleaning, 798—The position of the National Gallery is peculiarly unfitted for the preservation of pictures, 799-804. 810. 860—The country is the best place for the preservation of pictures, 805, 806—The National Gallery should be in one of the Parks, 806, 807—The pictures in the Dulwich Gallery are well preserved, 808-810—Witness concurs in the evidence of Mr. Faraday as to protecting the backs of pictures, but he would not recommend a tinfoil casing, 811-814—The smoke, by which witness thinks the pictures are damaged, arises from factories behind the baths and washhouses, from places on the river, and from the steamers, 815-819—The exhalations from the visitors is also detrimental, 820-822—Further evidence on the subject of varnishes, 822-828.

The "Paul Veronese" is in a very excellent state, but requires cleaning; the pictures of the Venetian school are the most difficult to clean, 829-834—Opinion in favour of the proposal of putting glass before the pictures, 835-840. 864-866—Evidence on the subject of 15 pictures in the National Gallery, which witness deems unworthy of a place in that collection, 841-856—Opinion that the Angerstein collection was one of the wisest purchases ever made, 850—List delivered in of pictures that are improperly named in the Gallery, 857, 858—Mastic varnish is liable to chill for a certain time, and then remains bright, 861-863—There would be risk in cleaning the Italian pictures by rubbing, 864—If the Gallery be removed, it should be to the westward; Regent's Park would be a good situation, 867-869.

Florence Gallery. The pictures in the gallery at Florence have been much damaged by cleaning; some of Raphael's and Titian's have received fatal injury, *Coningham*, 707.

Flemish Pictures. See *Varnish*.

Foreign Galleries. No information has yet been received as to the mode of preserving pictures in Foreign Galleries, *Eastlake* 333-336—Inquiries instituted on the subject, *App.* 67.

See also, *Berlin Gallery.* *Children.* *Dresden Gallery.* *Florence Gallery.*
Louvre Gallery. *Munich Gallery.* *Oil Varnish.* *Rome.* *Vienna Gallery.*

Foundations. The foundation of the National Gallery is on gravel, *Pennethorne*, 61.

G.

Galleries. It would be desirable to improve the galleries of the National Gallery, *Pennethorne*, 27, 28.

Gas. There would be no difficulty in lighting the Gallery with gas without any injury arising to the pictures, *Faraday*, 662.

GLAZING PICTURES:

1. *Evidence in favour of covering the Pictures of the National Gallery with Glass.*
2. *Particulars as to the Effect of such Glazing.*

1. *Evidence in favour of covering the Pictures of the National Gallery with Glass:*

Suggestion that the pictures of moderate size might be covered with glass, *Rep.* iv. v.—A glass might be placed over the pictures on the days of public admission, and removed on the days that the artists are copying, *Uwins* 192; *Eastlake* 412-439; *Mulready* 887-891—Plan proposed by witness for covering the pictures with glass, *Eastlake* 343-350—Instances of pictures being covered with glass at Dresden, Madrid and at Gatton Park, *ib.* 425-429—Witness recommended the glazing of certain pictures, *Sequier* 615—The pictures under glass in the National Gallery are in a fair state of preservation, *ib.* 642, 643—Opinion in favour of the proposal of putting glass before the pictures, *Farrer* 835-840; 864-866—Observations of the Commissioners of Inquiry on the proposal to cover the pictures with glass, and of enclosing them in boxes, *App.* 68, 69.

Report, 1850—continued.

GLAZING PICTURES—continued.

2. Particulars as to the Effect of such Glazing :

Glazing or putting a glass before pictures is an excellent mode of preserving them, but it makes them less available for study or general observation, *Uwins* 189-191. 319; *Faraday* 661; *Cunningham* 715-718—No pictures in the Berlin Gallery are covered with glass; glass preserves the pictures, but prevents the study of them, *Dr. Waagen*, 547-549—Experiments and inquiries pending as to the protection afforded by glazing, *Faraday* 692-694—Covering the pictures with glass would prevent the necessity of cleaning the pictures; the amount of injury which the colours sustain through the varnish is very trifling, *Cunningham* 710, 711—Until the pictures become thoroughly dry and hardened witness would object to glazing them, *ib.* 712-714.

See also, *Leonardo Da Vinci*. Site, 3. Sulphurous Gas.

Green Park. See Site, 4.

H.

Hampton Court. See *Cartoons*. *Lighting of the Gallery*. Site, 4.

Hours of Admission. The Gallery closes at six in the summer and five in the winter, *Uwins* 328—Hours during which the Gallery at Berlin is open to the public, *Dr. Waagen* 542.

Hurlstone, Mr. F. Y. Letter from Mr. Hurlstone to the Chairman of the Committee, dated 15 July 1850, *App.* 75.

Hyde Park. Hyde-park recommended as the site for a National Gallery in preference to Regent's-park, or to the removal of the Gallery to the British Museum, *Uwins* 208, 209. 294, 295—The deer park in Hyde-park would be a good situation for the Gallery, *Eastlake* 495-497.

See also, Site, 4. Smoke.

I.

Impure Atmosphere. Observations as to the atmosphere in the vicinity of the National Gallery, the quantity of smoke emitted from various chimneys, and the effect of the open spaces in front and at the back of the building, *Rep.* iv.—Observations as to the danger arising to the pictures from the dust and impure atmosphere of the rooms, *ib.*—Permanent deterioration produced thereby, *ib.*—Evidence as to the injuries arising to the pictures from the impure atmosphere in which they are placed, *Uwins* 76-78. 118, 119; *Dr. Waagen* 535; *Sequier* 610-614; *Faraday* 656, 657. 676-678; *Cunningham* 703-705; *Farrer* 820-822.

From the short time the pictures are in the Royal Academy, the effect of the atmosphere is not observable, *Uwins* 79-81—Lead enters largely into the composition of every picture; examination as to the operation of sulphuretted hydrogen evolved by the gas of coal, and of impure atmosphere upon the lead contained in pictures, *ib.* 219-235—The animal effluvia and the dust and dirt occasioned by the visitors would be comparatively small, if the Gallery were removed from its central position, *ib.* 270—Opinion that it is not possible to make such arrangements as would preserve the pictures properly in the atmosphere of London, *Dr. Waagen* 588.

See also, *Ammonia*. *Cartoons*. *Discolouration*. *Dust and Dirt*. *Smoke*. *Sulphurous Gas*.

Inspections. There is no regular daily inspection of the pictures in the National Gallery, *Uwins* 117, 118.

Italian Pictures. See *Cleaning Pictures*, 1. *Temperature*.

K.

Keeper of the Gallery. Witness has been keeper of the National Gallery since November 1847, *Uwins* 71, 72—Previously, the pictures were under the charge of Mr. Eastlake, *ib.* 73—Witness considers himself responsible to the public for the care of the pictures, under the direction of the Trustees, *ib.* 305.

Kensington Palace. Kensington Palace would be a good situation for the National Gallery, *Eastlake* 367. 370. 446-450; *Dr. Waagen* 589; *Mulready* 903-907.

See also, *Cartoons*. Site, 4.

L.

Leonardo Da Vinci. Mention made by Leonardo Da Vinci of an eternal varnish, composed of a thin plate of glass, fastened on to the picture by means of a liquid varnish, *Eastlake* 420.

Lighting of the Gallery. The side-lights in the lower rooms are good side-lights, *Pennethorne* 4, 5—Opinion as to the lighting of Picture Galleries, *ib.* 29—For oil paintings, side-lights are nearly equally favourable to skylights; the skylight diffuses light better, *Uwins* 282—If another story were added to the present building, the small pictures might be seen by the side-light of the lower rooms as favourably as if they were exhibited by a skylight, *Eastlake* 488-494—The Gallery at Berlin is lighted by side-lights; in constructing the Gallery a high side-light was preferred, *Dr. Waagen* 550-553.

The mode of lighting the National Gallery is satisfactory, *Coningham* 747; *Mulready* 926, 927—A down-light is the only light for seeing pictures to advantage, *Coningham* 758—Evidence as to the lighting of various Galleries; the Galleries of Berlin, Dresden and Vienna, the Belvidere Gallery, part of the Louvre, Hampton Court, and the tapestries at Rome, are lighted by side-lights, *ib.* 765-785—Small pictures are in general best lighted by a side-light; a side-light might not do as well for large pictures; there are advantages in a high side-light, *Mulready* 923-925—Sketch of a plan for lighting a picture gallery suggested by Mr. Barry, *App.* 82.

See also, *Accommodation.* *Cartoons.* *Gas.* *Munich Gallery.*

Lord's Day. Witness does not retain his opinion that the Gallery should be open on Sunday afternoon, *Eastlake* 394—To make the Gallery really accessible, it should be open on Sunday, *Coningham* 748.

See also *Louvre Gallery.*

Louvre Gallery. Evidence as to the dimensions of the Gallery of the Louvre, *Pennethorne* 28—The public are only admitted into the Louvre on Sunday; foreigners are at all times admitted, *Uwins* 94, 95—Two small pictures in the Louvre have been much injured by cleaning, *Coningham* 725.

See also, *Arrangement of the Pictures.* *Cleaning Pictures.* *Lighting of the Gallery.*

Lower Classes. Opinion that the lower classes cannot appreciate works of art, but they derive great pleasure from contemplating them, *Dr. Waagen* 606, 607.

M.

Mastic Varnish. See *Oil Varnish.* *Varnish.*

Mulready, William, R.A. (Analysis of his Evidence.)—The pictures in the National Gallery are deteriorating in their present position, 870-872—Witness attributes this deterioration more to the site in which the building is placed, than to the cleaning that the pictures have undergone, 873-875—It is not clear to witness, that oil varnish, properly so called, has been used to pictures in the National Gallery; composition of oil and mastic varnish, and effects produced by them on pictures, 876-883—Opinion that the pictures have not suffered much from dust penetrating through the backs, 884—Mode adopted by witness for protecting the backs of his own pictures, 885, 886—It would be desirable to cover the pictures with glass, 887-891—For the protection of the pictures, a site as far removed as possible on the line in which the prevailing wind comes would be the best, 892-896.

Opinion against placing any restriction on copying pictures in the National Gallery, 897-902—There are some restrictions on students in the Royal Academy, 900, 901—Kensington Palace would be far better than the present position of the Gallery, 903-907—The Regent's-park might be a good situation; but in the choice of a site, consideration should be had both as to soil and atmosphere, 908-913—It is desirable that students should have a good opportunity of seeing the Raphael cartoons; they might be better exhibited at the National Gallery than they are at Hampton Court, 914-916—But, looking to the state of the atmosphere at the National Gallery, they could not be removed with safety, 917.

For the purposes of instruction, it is highly desirable that a collection of sculpture should be added to the National Gallery, 918-922—Small pictures are in general best lighted by a side-lighting; a side-light might not do so well for large pictures; there are advantages in a high side-light, 923-925—The present Gallery is very well lighted, 926, 927—In the National Gallery there should be small rooms, as well as large galleries, as small pictures, in which this country abounds, do not require large galleries, 926-929—The copies in the Royal Academy of the cartoons were painted in oil by Sir James Thornhill; they are not so liable to injury as the originals, which are painted in water colours, 930-934—Rooms occupied by the schools of the Royal Academy when the exhibition is going on; the studies are partially suspended during that period, 936.

Report, 1850—continued.

Munich Gallery. Information as to the dimensions of the Gallery at Munich, *Pennethorne* 28, 29, 33, 34—The Pinacotheca at Munich is well lighted; the central rooms by skylights, and the side-rooms, where the cabinet pictures are placed, by side-lights; the pictures there are exhibited in schools, *Coningham* 781-785.

N.

National Gallery. The building is in a very substantial state, *Pennethorne* 59—The Gallery is constructed of Portland stone, *ib.* 62—Evidence on the subject of 15 pictures, which witness deems unworthy of a place in that collection, *Farrer* 841-856—List delivered in of pictures that are improperly named in the Gallery, *ib.* 857, 858—Return of the total number of pictures in the National Gallery, including the Vernon Collection; the number presented, bequeathed and purchased; the names of the donors; the dates at which acquired; and the price given for each picture purchased, *App.* 70.

O.

Offences. No offence occurred in 1849, which required that the party should be taken before the magistrates; some time since, a man in a fit of moral indignation destroyed the picture of a Leda; it might have been restored, but that has never been done, *Uwins* 242-249.

Oil Varnish. Injury sustained by the pictures in the National Gallery from the oil varnish used by the picture cleaners, *Coningham* 703-705; *Farrer* 788, 789—Oil varnish is not used in any continental gallery, *Farrer* 790-794—It cannot be used after mastic varnish, *ib.* 795, 796—It is not clear to witness that oil varnish, properly so called, has been used to pictures in the National Gallery; composition of oil and mastic varnish, and effect produced by them on pictures, *Mulready* 876-883.

See also, *Varnish.*

Original Drawings. For the purposes of study, it would be an advantage to have in the same gallery the original drawings of the pictures, *Eastlake* 509-512.

P.

Panel Pictures. Pictures on panel are more liable to injury from rubbing than other pictures, *Sequier* 645.

Pantheon (Rome). Particulars as to the dimensions of the Pantheon at Rome, *Pennethorne* 29.

"*Paulo Veronese.*" The cleaning of the large "Paulo Veronese," brought to this country by De la Hante, recommended, *Uwins* 106-109, 257, 297-304—The "Paulo Veronese" is in a very excellent state, but requires cleaning; the pictures of the Venetian school are the most difficult to clean, *Farrer* 829-834.

"*Peace and War.*" Until Rubens' "Peace and War" was taken down, and restored, there was no perceptible influence of the atmosphere upon it, *Coningham* 742, 743.

Pennethorne, James. (Analysis of his Evidence.)—Statement of the present amount of accommodation for pictures in the National Gallery, 1-3, 6-12, 30-32, 36—The side-lights in the lower rooms are good side-lights, 4, 5—Space occupied by the Royal Academy, 9, 10—Space lost between the National Gallery and the Royal Academy, 13, 14—Evidence as to the adaptation of this space for the reception of painting or sculpture, in the event of the whole building being occupied as a National Gallery, 15-26, 42-44—It would be desirable to improve the galleries, 27, 28—Information as to the dimensions of galleries of Munich, Berlin, the Louvre, and the Pantheon at Rome, 28, 29, 33, 34, 37-41—Opinion as to the lighting of picture galleries, 29—Evidence as to the smoke emitted by the chimneys at the back of the Gallery; difficulty of ventilating the Gallery, and at the same time excluding the blacks arising from the smoke, 48-58—The building is in a very substantial state, 59-62—The Geological Museum, of which witness is the architect, is built of Anston stone, 65, 66—It would be useless to think of extending the Gallery, on account of the expense of buying up the St. Martin's Workhouse and the barracks, 67-70.

Pennethorne, Mr. Examination of Mr. Pennethorne before the Committee on Works of Art, in 1847-48, *App.* 76-91.

Presentations.

Presentations of Pictures. If there were a perfect conviction on the part of the proprietors that pictures could with safety be deposited in the National Gallery, we might hope to receive many important additions of gratuitous presentations and bequests, *Eastlake* 463-474—At Berlin very few of the pictures were presented to the Gallery, *Dr. Waagen* 554—Return of the number of pictures bequeathed or presented to the trustees; dates of bequests and donations, and donors' names, *App.* 7.

See also, *Accommodation.* *Construction of the Gallery.*

Preservation of Pictures. The country is the best place for the preservation of pictures, *Farrer* 805, 806.

See also, *Backs of Pictures.* *Glazing Pictures.* *Site.* *Smoke.*

Private Collections. The pictures in the National Gallery do not remain free from injury so long as those in private houses, *Uwins* 114, 115; *Dr. Waagen* 584-587.

See also, *Buckingham Palace.* *Rome.*

Purchases of Pictures. Return of all pictures purchased for the National Gallery, *App.* 70.

See also *Angerstein Collection.*

R.

Re-construction of the Gallery. Recommendation made by the Committee appointed in 1847-48 to consider the best mode of providing additional Room for Works of Art belonging to the Public, for the construction of a new Gallery on the site of the present National Gallery, *Rep.* iii.

Regent's Park. Regent's Park might be a good situation; but, in the choice of a situation, consideration should be had both to soil and atmosphere, *Mulready* 908-913.

See also, *Hyde Park.* *Site,* 4.

Regulations. Increased attention should be paid to the regulations of the Gallery, *Rep.* v.

See also, *Children.*

Reid, Dr. See *Dust and Dirt.* *Site,* 1.

Re-lining Pictures. Instance of the re-lining of a picture in the Middle Temple Hall, that, from its position, had been much damaged by damp and dirt, *Sequier* 651, 652.

Restoring Pictures. Witness would prefer that the pictures should not be cleaned; repairs are sometimes necessary, and then the use of varnish is indispensable, *Cunningham* 738—The mode of restoring a picture by polishing it with a silk handkerchief can only be applied when the surface is sound, *App.* 68.

See also, *Cleaning Pictures.*

Rome. At Rome many of the private Galleries have been utterly destroyed by cleaning, *Cunningham* 733, 734.

See also, *Pantheon.*

Royal Academy. Remarks on the subject of the occupation of one portion of the National Gallery by the Royal Academy, *Rep.* v.—Evidence on this subject, *Pennethorne* 13-26; *Mulready* 936.

See also *Cartoons.* *Copying Pictures.* *Impure Atmosphere.* *Site,* 3.

S.

St. George's Hospital. St. George's Hospital would be a better situation for the National Gallery than the present site, *Eastlake* 498-500.

St. Martin's-in-the-Fields Church. An extension of the Gallery in the front would interfere with the view of the portico of St. Martin's Church, *Eastlake* 485-487.

Screens. See *Berlin Gallery.*

Sculpture. Witness is not prepared to recommend the transfer of the sculptures from the British Museum to the National Gallery, although it might be a question whether all works of art should not be under one roof, *Eastlake* 515—For the purpose of instruction, it is highly desirable that a collection of sculpture should be added to the National Gallery, *Mulready* 918-922.

"*Sebastiano Del Piombo.*" The "*Sebastiano Del Piombo*" is too large a picture for the low room in which it is placed, *Dr. Waagen* 598, 599—State of this picture, *Sequier* 637-641.

See also *Arrangement of the Pictures.*

Report, 1850—continued.

Sequier, John. (Analysis of his Evidence)—The pictures in the National Gallery are suffering from the atmosphere in which they are placed, and from the dust, 610-614—Witness recommended the glazing of certain pictures, 615—It would be advisable to remove the pictures from the present Gallery, 616-619. 653—Pictures require cleaning after having been moved, 620, 621—Evidence on the subject of varnishing pictures, 622-624—A gravelly soil is the most desirable for the site of a picture gallery, 626—The Regent's Park would be too damp; recommendation as to part of Hyde Park or Kensington, 627—Galleries under witness's charge, 628—The pictures in Buckingham Palace are very fairly preserved, 629—There is a species of grease, arising, as witness thinks, from the effluvia of the many human beings admitted to the National Gallery, formed on the pictures; it is readily removed with the varnish, 630-637.

Particulars as to the state of the "Sebastiano Del Piombo" when purchased; repairs it has undergone, 637-641—The pictures in the National Gallery require cleaning oftener than those in Buckingham Palace, or in the Marquis of Westminster's Gallery, 642—The pictures under glass in the National Gallery are in a fair state of preservation, 642, 643—The cleaning and rubbing does not damage the pictures, 642-644—Those on panel are more liable to injury from rubbing, 645—Canvas pictures often receive as much injury from the back as from the front, especially those which are hung with a forward inclination from the top; mode of protecting the backs suggested by witness, 646-650—Instance of the re-lining of a picture in the Middle Temple Hall, 651, 652.

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SITE :

1. *Generally.*
2. *Opinions in favour of the present Site of the National Gallery.*
3. *Evidence as to the Unfitness of the present Position, for the Preservation of the Pictures.*
4. *Recommendation with regard to various Situations.*

1. *Generally :*

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2. *Opinions in favour of the present Site of the National Gallery :*

Witness would be sorry to see the pictures removed from their present position; with more space, the present position would be the finest site in the world for the erection of a National Gallery, *Cunningham* 748-755—Evidence of Mr. Hurlstone against the prevailing opinion as to the injurious effect on the pictures occasioned by the present situation of the Gallery, *App.* 75.

3. *Evidence as to the unfitness of the present Position for the Preservation of the Pictures :*

Most of the witnesses examined by the Committee, state, that, the present site is unfavourable to the preservation of the pictures, *Rep.* v.—Evidence on this subject, *Uwins* 265-270; *Eastlake* 338-340; *Sequier* 653—As regards the Royal Academy, the site cannot be objected to, *Uwins* 266—Witness has represented to the Trustees his opinion as to the unfitness of the present site, *ib.* 310, 311—It has become worse from the erection of steam-engines immediately behind the Gallery, *Eastlake* 341, 342—The necessity for glass casings would in a great measure be obviated by the removal of the Gallery to a distance from London; the west side is the freest from blacks, *ib.* 351, 352.

4. *Recommendation with regard to various Situations :*

Lady Gordon's House in the Green Park, or Cumberland-gate in Hyde Park would be too near London; Hampton Court would be too far, *Eastlake* 368, 369—Part of Hyde Park or Kensington recommended; the Regent's Park would be too damp, *Sequier* 627—Evidence as to the most desirable situation for the Gallery; Belgravia would be as bad as Charing Cross; at Kensington the atmosphere would be a great deal freer from impurities, *Faraday* 695-702—Witness would prefer the Gallery being in Hyde Park, or at Kensington Palace, but sees no insuperable objection to its present position, *Cunningham*

SITE :—4. Recommendation with regard to various Situations—continued.

Coningham 741—The National Gallery should be in one of the parks, *Farrer* 806, 807—If the Gallery should be removed, it should be to the westward; Regent's Park would be a good situation, *ib.* 867-869—For the protection of pictures, a site as far removed as possible on the line in which the prevailing wind comes, would be the best, *Mulready* 892-896.

See also, *Accommodation.* *Cartoons.* *Deterioration.* *Extension of the Gallery.*
Foundations. *Hyde Park.* *Kensington Palace.* *Regent's Park.*
St. George's Hospital. *Soil.*

Smoke. Evidence as to the smoke emitted by the chimneys at the back of the Gallery; difficulty of ventilating the Gallery, and at the same time excluding the blacks, *Pennethorne* 48-58—On account of the coal-smoke in London, pictures do not preserve so well here as on the Continent, *Uwins* 219—In Hyde Park most smoke comes from the east, most rain from the west, *Eastlake* 408-411—The smoke in Berlin, which arises chiefly from wood fires, is not so injurious to the pictures as coal-smoke, *Dr. Waagen*, 559, 560—There are no factories or steam-engines emitting smoke in the neighbourhood of the Museum at Berlin, *ib.* 570, 571—The smoke by which witness thinks the pictures are damaged arises from factories behind the baths and washhouses, from places on the river, and from the steamers, *Farrer* 799-804. 810. 860. 815-819—Sources of the smoke, and impure atmosphere to which the Gallery is exposed, *App.* 67—Operation of the smoke and dust and impure atmosphere, arising from the respiration and perspiration of visitors, upon the pictures, *ib.* 68.

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Soil. The Gallery at Berlin is not on a sandy soil; the most dry soil is the best for such a building, *Dr. Waagen* 590, 591—A gravelly soil is the most desirable for the site of a picture gallery, *Seguier* 626.

See also, *Regent's Park.*

Staining Pictures. Practice of De la Hante to stain his pictures of a Cremona fiddle hue, in order to sell them, *Uwins* 112.

Steamers. See *Smoke.*

Sulphurous Gas. Evidence as to the sulphurous vapours and miasmata arising from smoke, gas, animal exhalations and perspiration from living bodies, contained in the atmosphere of London, *Faraday* 666-675—The National Gallery is thoroughly exposed to the operation of this sulphurous gas, *ib.* 684—The only method of excluding this gas would be by glazing the pictures, *ib.* 685, 686.

See also, *Ammonia.* *Varnish.*

Sun-blinds. The action of the sun has not damaged the picture "Lord Heathfield," and other pictures; a better plan of sun-blinds might, however, be adopted, *Uwins* 320-322.

T.

Tapestries. Tapestries after Raphael's cartoons, obtained in England, through the Chevalier Bunsen, for the Museum at Berlin, *Dr. Waagen* 597. 603-605.

Temperature. Mode adopted at Berlin for keeping the Gallery at an equal temperature, *Dr. Waagen* 536, 537—Panel pictures from Italy frequently suffer by the change of climate, *Coningham* 762—Observations of the Commissioners of Inquiry on the injurious effect of great changes of temperature upon pictures, *App.* 69.

See also *Dresden Gallery.* *Varnish.*

Thornhill, Sir James. See *Cartoons.*

Tinfoil. See *Backs of Pictures.*

Trustees of the National Gallery. Evidence as to the meetings of the Trustees; there were one or two extraordinary meetings at the time of the Vernon bequest, *Uwins* 306-309.

See also, *Keeper of the Gallery.* *Visitors.*

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U.

Uwins, Thomas, R. A., and Colonel George Saunders Thwaites. (Analysis of their Evidence.)

—(Mr. *Uwins*.) Has been Keeper of the National Gallery since November 1847, 71, 72

—Previously the pictures were under the charge of Mr. Eastlake, 73—(Colonel

Thwaites.) Has been Assistant Keeper and Secretary to the Trustees since 1824, 74, 75

—(Mr. *Uwins*.) Injury done to the pictures by the atmosphere in which they are kept, 76-78—From the short time that the pictures are in the Royal Academy, the effect of the atmosphere upon them is not observable, 79-81—The National Gallery is not unfrequently used as a place of refreshment, 82—And crowded with children and persons who do not come merely for the purpose of seeing the pictures, 83—Two days in the week, Friday and Saturday, are appropriated to the artists to study in the Gallery, 84, 85.

The Trustees have the power to make regulations to prevent persons taking refreshment in the Gallery, 86—Lord Liverpool objected to the exclusion of children, 87, 88

—Children are excluded from the Continental Galleries and from the British Museum, 89-93—The public are only admitted into the Louvre on Sundays; foreigners are

at all times admitted, 94, 95—Evidence as to the number of attendants at the National

Gallery, 97-105—Particulars relative to the cleansing of the pictures during the vaca-

tion, 106, *et seq.* 250-264—The cleaning of the large "Paulo Veronese," brought to this

country by De la Hante, recommended, 106-109. 257—Practice of De la Hante to

stain his pictures of a Cremona fiddle hue, in order to sell them, 112—The pictures in

the National Gallery do not remain free from injury so long as pictures in private houses,

114, 115—There is no regular daily inspection of the pictures, 117, 118—Lately

the atmosphere has been worse, 118, 119.

(Mr. *Uwins* and Colonel *Thwaites*.)—Particulars as to the admission of artists for study

on Friday and Saturday, 120, *et seq.*—Remarks as to the practice of artists copying

pictures for sale, 135-172—(Mr. *Uwins*.)—There are many ladies among the copyists,

162—No artists applying for admission are refused on account of want of space to

accommodate them, although if the Gallery were larger, some of the pictures might be

hung in positions more available for study, 173, 174—Nearly the whole surface of the

rooms is occupied by pictures; if a large collection of pictures were presented, there

would be no room for them, 175, 176—(Colonel *Thwaites* and Mr. *Uwins*.)—Evidence

as to condition and hanging of the "Sebastiana Del Piombo," 177-183—(Mr. *Uwins*.)

—Witness has no reason to think that if the accommodation were greater, other col-

lections would be given to the nation, 186-188.

Glazing or putting a glass before pictures is an excellent mode of preserving them,

but it makes them less available for study or general observation, 189-191—The glass

might be removed on the days that the artists are copying, 192—Mr. Faraday's

recommendation for placing tin-foil at the backs of the pictures might easily be carried

out, 193-195—(Mr. *Uwins* and Colonel *Thwaites*.)—Evidence as to the duration of

pictures, 196-199—(Mr. *Uwins*.)—It would be very prejudicial to the cartoons at

Hampton Court to remove them to the National Gallery, 200-203—If another site

were found for the National Gallery, a little removed from town, witness would recom-

mend their removal, 203-208.

Hyde Park recommended as the site for a National Gallery, in preference to Regent's

Park, 209-218—On account of the coal-smoke in London, pictures do not preserve

so well as on the continent, 219—Lead enters largely into the composition of every

picture; examination as to the operation of sulphuretted hydrogen evolved by the gas

of coal and of impure atmosphere upon the lead contained in pictures, 219-235—It

would be impossible to compel visitors coming into the Gallery to wipe their shoes; at

Dresden this regulation is enforced, 236-240.

(Mr. *Uwins* and Colonel *Thwaites*.)—Number of persons who visited the Gallery in

1849, 241—(Mr. *Uwins*.)—Out of that large number, no offence was committed which

required that the party should be taken before the magistrates; some time since, a man in

a fit of moral indignation destroyed the picture of a Leda; it might have been restored, but

that has never been done, 242-249—No instance is known of a man in liquor having

come into the Gallery; the keepers in attendance would prevent that, 250—The pre-

sent situation of the National Gallery is the worst possible site for pictures to be

placed, 265-270—As regards the Royal Academy, the site cannot be objected to, 266

—The animal effluvia and the dust and dirt occasioned by the visitors, would be com-

paratively small, if the Gallery were removed from its central position, 270—Evidence

as to the projected alteration of the Gallery, 271-273—The basement story is very

well adapted for the exhibition of pictures, 274-282.

For oil paintings side-lights are nearly equally favourable to sky-lights; the sky-light

diffuses light better, 282—Reference to a proposition for adding another story to the

whole building, 283, 284—(Mr. *Uwins* and Colonel *Thwaites*.)—It would be unadvisable

to extend the Gallery on the space occupied by the Barrack-yard, 285-293—Witness

prefers a site in Hyde Park to the removal of the Gallery to the British Museum,

294, 295.

Uwins, T., R.A., and Colonel G. S. Thwaites. (Analysis of their Evidence.)—continued.

It is essential that the "Paulo Veronese" should be cleaned; representations made by witness to the trustees on this subject, 297-304—Witness considers himself responsible to the public for the care of the picture under the directions of the trustees, 305—Evidence as to the meetings of the trustees, 306-309—Witness has represented to the trustees his opinion as to the unfitness of the present locality of the National Gallery, 310, 311—Great differences of opinion exist as to the policy of effectually cleaning pictures; reference to a book containing observations as to the injury done to pictures in the Louvre from cleaning them; extract therefrom, showing the very great damage that might be done by the simple application of pure water; the plan proposed by witness for cleaning pictures in the National Gallery with water has not been carried out, 312-318.

The purposes of instruction would be obstructed by covering the picture with glass, though it would be a means of preserving the picture, 319—The action of the sun has not damaged the picture "Lord Heathfield," and other pictures; a better plan of blinds, however, might be adopted, 320-322—Wet weather causes a great accumulation of dirt in the gallery, 323, 324—Particulars as to the cleaning of the Gallery, 325-327—(Colonel Thwaites and Mr. Uwins.) The Gallery closes at six in the summer, and five in the winter, 328—A feather-brush is used to remove any accumulation of dust on the pictures, 329-332.

V.

Varnish. Evidence as to the best kind of varnish for pictures, *Eastlake*, 354-357—Opinion that dirt does not materially injure the pictures if they are protected by varnish, *ib.* 353—During the time witness was keeper of the National Gallery some pictures were varnished more than once; under some circumstances re-varnishing does not injure the picture, *ib.* 358-360—The Venetian painters re-varnished their pictures with an essential oil varnish, *ib.* 361—Evidence as to the schools of painting which require varnish; distinction in this respect between the Flemish and the Italian systems; Sir David Wilkie latterly maintained that pictures should never be varnished, *ib.* 362-366.

The pictures in the Berlin Gallery were varnished about 25 years ago; owing to the equal temperature kept in the Gallery, not more than 40 or 50 of them require a new coat of varnish, *Dr. Waagen* 547—Evidence on the subject of varnishing pictures, *Seguier* 622-624; *Farrer* 822-828—Opinion that varnish will not completely protect pictures from the miasmata and sulphurous vapours, *Faraday* 660, 679—Effect of the oil in varnish in discolouring the varnish, and connecting itself so intimately with the paint that its removal becomes difficult, *Cunningham* 720—Mastic varnish is liable to chill for a certain time, and then it remains bright, *Farrer* 861-863.

See also, *Discolouration.* *Leonardo Da Vinci.* *Oil Varnish.* *Restoring Pictures.*

Ventilation. Increased attention should be paid to the ventilation of the Gallery, *Rep. v.*—The rooms of the Berlin Gallery, which are lofty, have no artificial means of ventilation, *Dr. Waagen* 575-577.

See also, *Smoke.*

Vernon Collection. List of the Vernon Collection presented in 1847, *App.* 74.

Vienna Gallery. At Vienna some frightful examples of the ill-effects of picture-cleaning have occurred, *Cunningham* 722.

See also, *Lighting of the Gallery.*

Visitors. Reference to a statement made by Mr. Uwins, that persons use the Gallery as a place of refreshment and for appointments, without any apparent reference to the pictures, *Rep. iv.*—In bad weather it is frequently crowded as a place of shelter; it is used also as a place of recreation for children, *ib.*—Evidence on this subject, *Uwins* 82, 83; *Faraday* 663-665; *Cunningham* 709; *App.* 68—Average daily number of visitors, *Rep. iv.*—Number of visitors during 1848 and 1849, *Uwins* and *Thwaites* 241; *App.* 68—The trustees have the power to make regulations to prevent persons taking refreshment in the Gallery, *Uwins* 86—It would be impossible to compel visitors coming into the Gallery to wipe their shoes; at Dresden this regulation is enforced, *ib.* 236-240.

No instance is known of a man in liquor having come into the Gallery; the keepers in attendance would prevent this *Uwins*, 250—The evils arising from a crowd might be remedied by regulations as to the admittance of visitors, *Eastlake* 383, 384, 389—If the Gallery were removed, it would not probably be subject to such crowds as at present, *ib.* 390-393—This, however, might prevent persons in business from visiting the Gallery, *ib.* 394, 395—The class of visitors would probably change, *ib.* 479—Average number of visitors at the Berlin Gallery, *Dr. Waagen* 543, 544, 555.

See also, *Admission of Visitors.* *Berlin Gallery.* *Impure Atmosphere.*

W.

Waagen, Dr. Gustave Frederick. (Analysis of his Evidence.)—Has been director of the Royal Gallery at Berlin for 24 years; gave evidence before a Committee of the House of Commons in 1835, 529-531—The pictures in the National Gallery are altering more rapidly than those in the Gallery at Berlin, 532-534—Witness attributes this to the state of the atmosphere in which they are placed, 535—Mode adopted at Berlin for keeping the Gallery at an equal temperature, 536, 537—The Gallery at Dresden, not admitting of such an arrangement, the pictures are much injured by the change of temperature; they are also damaged by the dust of charcoal which is used in Dresden, 538-540—Dust is removed from the pictures at Berlin by a delicate feather brush, 541—Hours during which the Gallery is open to the public, 542—Average number of visitors, 543, 544, 555—Artists are allowed to copy pictures every day, except Saturday and Monday, 545, 546—No pictures in the Gallery are covered with glass; glass preserves the pictures, but it prevents the study of them, 547-549.

The pictures were varnished about 25 years ago, and, owing to the equal temperature, kept; not more than 40 or 50 of them require a new coat of varnish, 547—The Gallery is lighted by side-lights; in constructing the Gallery, a high side-light was preferred, 550-553—Very few of the pictures were presented to the Gallery, 554—Central situation of the Gallery, 556-558. 562-565—The smoke in Berlin, which arises chiefly from wood fires, is not so injurious to the pictures as coal-smoke, 559, 560—The atmosphere is very dry, 561—The collection resembles that of the British Museum, 566, 567—Arrangement of the pictures, 568, 569. 572—There are no factories or steam-engines emitting smoke in the neighbourhood of the Museum, 570, 571—Witness prefers a succession of small rooms, as at Berlin, rather than one immense Gallery, as the Louvre, 572, 573.

Regulation for preventing an artist from copying any picture more than three times in a given period, 574—The rooms, which are lofty, have no artificial means of ventilation, 575-577—Pictures in a good state of preservation are washed with pure water preparatory to being varnished, 578—The floors of the Picture Gallery are wood; the parquette is dry ground, 580—Size and height of the rooms, 581, 582—The pictures are slightly separated from the wall; in some cases they project into the room, 583—The pictures in private collections in London are in better condition than those in the National Gallery, 584-587—Opinion that it is not possible to make such arrangements as would preserve the pictures properly in the atmosphere of London, 588—Opinion in favour of Kensington Palace as a situation for the National Gallery, 589—The Gallery at Berlin is not on a sandy soil; the most dry soil is the best for such a building, 590, 591.

The Cuyps and Murillos in the Dulwich Gallery are in a good state of preservation, 592-595—The cartoons should occupy the most distinguished place in the national collection, 596, 597—The "Sebastiano Del Piombo" in the National Gallery is too large a picture for so low a room, 598, 599—Witness has published notes on the preservation of pictures, 601, 602—Tapestries, after Raphael's Cartoons, were obtained, through the Chevalier Bunsen, in England, for the Museum at Berlin, 597. 603-605—Opinion that the lower classes cannot appreciate works of art, but they derive great pleasure from contemplating them, 606, 607—Injury arising to the pictures in the National Gallery from their dirty condition; at Berlin the smallest change observable is at once remedied, 608-609.

Washing Pictures. At the Berlin Gallery pictures in a good state of preservation are washed with pure water preparatory to being varnished, Dr. *Waagen* 578.

See also, Cleaning Pictures.

